Richard Diebenkorn

PAINTINGS AND DRAWINGS ON PAPER

April 20 - May 20, 2006

Reception, April 20, 6-8 pm

Catalogue available

Greenberg Van Doren Gallery • New York

730 Fifth Avenue at 57th St NY NY 10019

212-445-0444 TELEPHONE 212-445-0442 FAX

info@gvdgallery.com E-MAIL www.gvdgallery.com



Richard Diebenkorn
Untitled, 1964
gouache and graphite on paper
13 1/2 x 14 inches

In association with
Galleria Lawrence Rubin, Milano

DIEBENKORN, RICHARD

A LIFE OUTSIDE



CALIFORNIA FED PAINTER RICHARD DIEBENKORN'S VISION. WHEN THE NEW YORK CROWD ZIGGED, HE ZAGGED.

BY MICHAEL KIMMELMAN

THE HOUSE OF THE PAINTER RICHARD DIEBENKORN, IN THE NORTHERN California town of Healdsburg, sits along a narrow, winding road that hugs the Russian River, slices through woods and spills into the lush plain of the Alexander Valley. It is a simple two-story white box built in the 1880's and ornamented only with a crown of iron tracery. Directly in front of the house is one of the area's many vineyards, which in the spring becomes shot through with brilliant yellow mustard plants.

At 70 years old, Diebenkorn is a shy, bespectacled figure, prone to corduroys and button-down shirts, who in his professorial and studiously unbohemian way seems the antithesis of the cliché of the slick SoHo artist-enterpreneur. He likes to speak of the "tension beneath calm" in his work, but he could also be describing himself. Having spent almost his whole life in California, he has inevitably been viewed as an outsider by the New York art world, toward which he, in turn, bears a not always hidden aversion. He once briefly contemplated life there, but he now insists that the distance from Manhattan has been healthy for his career.

"If you're there," he says, "you get all involved in the moment, in the issues that are always present but don't really mean all that much. I could imagine myself back there in the late 50's and 60's and hearing friends say, 'This is where it is,' and feeling the pressure of that. So I'm glad I couldn't go down to the Cedar Tavern," the Greenwich Village bar famous as a haunt of the Abstract Expressionists, "where I would be reassured and get drunk or slap someone else on the back. I like having had to rely on my own resources, although it seemed pretty desolate occasionally."

Diebenkorn can recall, almost verbatim, the slights of a few critics who over the years took his independence of New York art trends to be proof of provinciality. When Abstract Expressionism was ascendant in New York in the 1950's, Diebenkorn switched from abstraction to figuration. When Pop Art helped to make figuration fashionable again in the 60's, he switched back to abstraction. Diebenkorn zigged when New York zagged. Although for many years he taught painting, and attracted many imitators, he has cultivated no "school" of followers, no circle around him ("I've always had this fear of an entourage," he says). He is a private man who makes a very private brand of art, which happens to be some of the most serious and seductive abstract painting of the postwar period in America.

Lately, his health has gone up and down, but in recent months Diebenkorn was so ill that several times his friends feared he might die. Two rounds of open-heart surgery, two collapsed vertebrae, pneumonia and a bout of radiation therapy after doctors detected a spot on an X-ray all hobbled him and rendered it sometimes difficult for him to breathe.

Yet even before these maladies, he was inclined to hunch his large frame to make himself a less imposing presence. He speaks in a halting, almost apologetic manner, forever correcting what he just said, or wincing at what he perceives as the imprecision of his own, or your, remark. He'll pause for a good while before answering a question. Sometimes he will correct or

Michael Kimmelman is chief art critic of The Times.





rd Diebenkorn moved in 1988 to Northern California from Santa Monica, where he painted the Ocean Park series of abstractions (No. 16, from 1968, is on facing pa

t to fret in the Dorset
el next to the museum."

RICHARD CLIFFORD Diebenkorn Jr., was born in Portland, Ore., in 1922, the only child of Dorothy and Richard Diebenkorn, a vice president of a Pa- c coast hotel supply com- y. The family moved to Francisco when he was 2. y mother and father were er-bourgeois," he remem- s. "My father was a good l honorable businessman there was no imagination re. My mother was into dge parties. I'd come home m school and there'd be ht tables of women playing *dge.*

As I got older and it was arer to the time I would go college," he continues, y father, who had turned wn a fellowship to study edicine, wanted me to be- ne a doctor, or if not, a vyer. I wanted to be an tist. But he never really cepted the idea. He rked up when the State partment sent me to the viet Union in the early s. That impressed him. t he didn't understand me ally, and although my other had a little more notional understanding, e was with him. So on the ner side there was really ly my grandmother."

His maternal grandmoth- , Florence McCarthy Ste- ens, was a poet, painter d lawyer (during World ar I she defended Ger- an-Americans whose civil ghts had been violated). arly on, she supported the idea that her grandson become an artist when his straight-arrow upper-middle-class parents opposed it. Near his front door in Healdsburg, Diebenkorn has hung a hilly California landscape that Florence Stephens painted around 1910. Just around the corner, in the living room, is a drawing of a gruff, slightly forbidding figure by Diebenkorn that was intended as a self-portrait but that does not resemble him at all. He says it looks uncannily like his father.

Diebenkorn's first enthusiasm for art was directed toward illustrations by Howard Pyle and N. C. Wyeth. When he got to Stanford University in 1940, his horizons began to expand. He met Phyllis Gilman, whom he married in 1943. And by his third year, he was studying painting with Victor Arnautoff, and taking drawing and watercolor classes with Daniel Mendelowitz, who introduced him to the work of Arthur Dove, Charles Sheeler and Edward Hopper. "Looking at Hopper was my first art experience where my hair was standing out on the nape of my neck," he recalls. In 1943 Diebenkorn painted "Palo Alto Circle." Although its attention to light and its strong geometry of form hint at where his own art would eventually go, it essentially mimicked Hopper. "I guess I was a pretty unconscious person and didn't realize how close they were to him," he says about his paintings from that time. In retrospect he considers Hopper's art "a little more rough-hewn and cruder than I once thought and the figures he paints are as awkward as the devil. But of course their awkwardness is their strength."

The year he painted "Palo Alto Circle" Diebenkorn enlisted in the Marine Corps. He spent a semester of duty at the University of California at Berkeley, among other things studying painting with Erle Loran. After enrolling in officer training, he was assigned to the military base in Quantico, Va., a short trip from the Phillips Collection in Washington and its assortment of works by Bonnard, Picasso, Braque and especially Matisse, whose "Studio, Quai St. Michel" he particularly admired. Diebenkorn began making his earliest abstractions not long after.

In 1946, he enrolled on the G.I. Bill in the California School of Fine Arts in San Francisco, where he studied with the painter David Park, who was to become a close friend, but after a semester he was on the East Coast, living in Woodstock, N.Y., with his wife and first of two children, supported by a modest grant. He made a few trips to Manhattan to visit galleries. He plays down the experience today. "New York City was too expensive and so we settled in Woodstock and got snowed in. I worked all winter. The money ran out and I came home."

In fact, the Bay Area had its own vital art community in the 40's and 50's that included not only Park but also Elmer Bischoff, Hassel Smith, Edward Corbett and Abstract Expressionists like

> When he briefly abandoned abstraction, some critics were stunned.

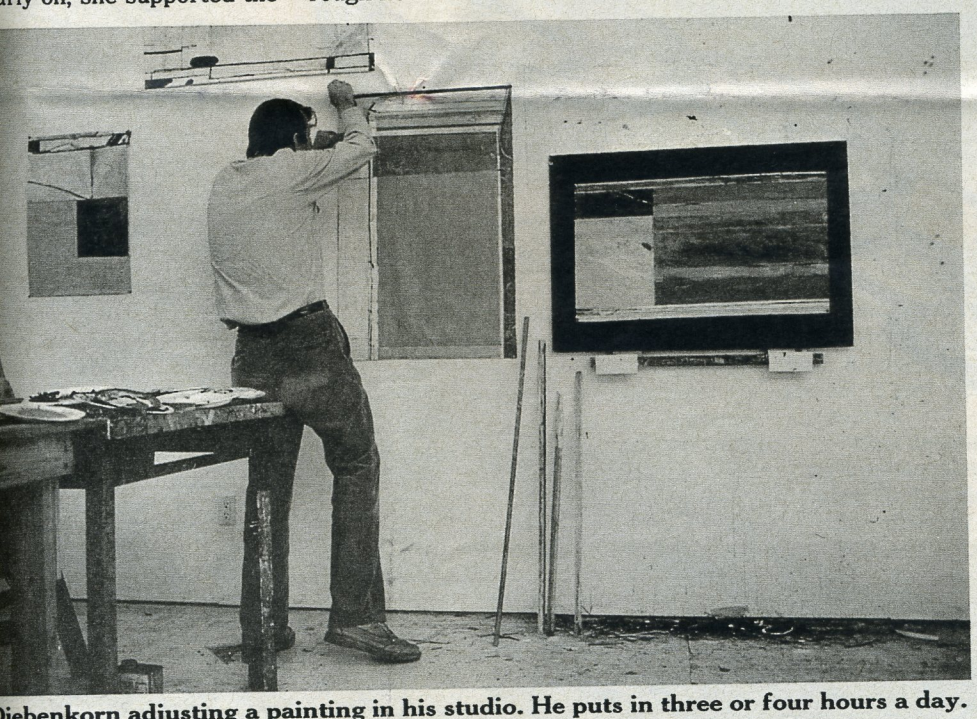
Clyfford Still (with whom Diebenkorn had what he describes as a "difficult" relationship). Occasionally, New Yorkers like Mark Rothko would spend time in the Bay Area. "Most of them would take full advantage of their star status, like Greek artists visiting the provincial Romans," Diebenkorn says with a laugh. Yet he couldn't help falling under the sway of the New York School. By the late 40's, he was developing an Abstract Expressionist style that owed a great deal to Arshile Gorky and in particular to Willem de Kooning, whose works Diebenkorn remembers admiring in a 1948 issue of Partisan Review. "This was very new, very interesting to me. I was accused of deriving things from him when I believed I hadn't, but eventually it dawned on me that I had. His work crept into mine without my realizing it at the time." Still, he remains understandably fond of his own paintings from those years, which are impressive for their energy and drama. "Certain things in them are awkward in a way that I've ironed out entirely, and now I'm sorry about that," he says. "I would never consciously trade awkwardness for elegance."

It wasn't only de Kooning's art that affected him. Diebenkorn spent between 1950 and 1952 in Albuquerque, N.M., studying for his master's degree, and the colors of that dry terrain and the impact on him of the broad, flat, rectilinear landscape that he glimpsed on airplanes to and from California altered the character of his art. Those interlocking planes of the Ocean Park series, like fields crisscrossed by roads and ravines, seem like memories of his impressions of the land from the air.

From the start of his career, Diebenkorn won admirers. He had a one-man exhibition at the California Palace of the Legion of Honor in San Francisco as early as 1948. His work was on view in New York, where it was warmly received as a West Coast variant of Abstract Expressionism, and as far afield as São Paulo, Brazil, in the 1955 Bienal. A year later he was selected, along with Still and others, for the inaugural display at the Ferus Gallery in Los Angeles, which Edward Kienholz, Walter Hopps and Irving Blum opened. The Phillips Collection in Washington, which had been so influential on his own development, gave him a one-man show in 1961. In 1978, Diebenkorn was the United States representative at the Venice Biennale. There have been numerous retrospectives of his art at major museums around the country since then.

But his career has not been without conflict. When, in the mid-50's he abandoned abstraction in favor of images of figures, still lifes and landscapes, Diebenkorn stunned some critics, perhaps especially East Coast critics unfamiliar with the art of his friends Park and Bischoff, whose figurative paintings of the early 50's had set the stage for Diebenkorn's conversion. "There were lots of people back then who called to tell me what I had done was terrible," he remembers.

In retrospect, it wasn't really a conversion. The figurative paintings are an extension of the earlier abstractions, in which the objects depicted provided the artist with certain parameters and a sense of formal structure, but which themselves were almost incidental to the work. The leap back from figuration to the Ocean Park abstractions that Diebenkorn began to paint shortly after moving in 1966 from the Bay Area to teach at the University of California at Los Angeles, was also not as radical a shift as it seemed to many observers at the time. To compare the Matisse-like "Seated Woman" of 1967 with "Ocean Park No. 16" of a year later is to see the same emphasis on linear pattern and offbeat geometric design. The Ocean Park series is about landscape and the figure no less than the figurative works of the 50's and 60's are about abstraction. Diebenkorn's career has typically been



Diebenkorn adjusting a painting in his studio. He puts in three or four hours a day.

PHOTOGRAPH BY DANA FINEMAN/SYGMA FOR THE NEW YORK TIME

described in terms of distinct phases of figuration and abstraction, but it is more interesting precisely for blurring the distinction between the two.

About himself, Bischoff and Park, in the 50's, he acknowledges: "We saw figuration in light of abstraction. I was never throwing things away when I switched from

> 'As soon as I have a plan, the process becomes false, phony,' he says.

one way of painting to another. You can see a continuum from representation to abstraction, although, I must say, it never felt like a smooth transition while I was in the middle of it."

IT IS DINNERTIME, BUT Diebenkorn, refreshed after a nap, hunts among the stacks of books in the living room and study for a catalogue of the work of Bill Traylor, a black folk artist of the 1940's, ignoring the pleas of his wife, Phyllis, to come to the table. "I'm used to it by now," she says with a smile while preparing salad. The house is decorated in a simple, comfortable, understated way that mirrors the personalities of its owners. The two family dogs, slumped on cushions side by side near the kitchen, don't move as Diebenkorn weaves around them, still searching excitedly for the catalogue. He finally discovers the book at the bottom of a pile and goes immediately to one particular image. Typically, he homes in not on the content of the image but on the quirkiness of Traylor's outlines, the surprising monumentality of the modest forms and especially the edges of the work, where there is the suggestion of reconsideration and change.

To spend time with him is to see all kinds of art, even art essentially different from his own, like the Indian miniatures he has collected, in his particular formal terms. He has looked carefully at contemporary artists of various kinds and his assessments are keen if ultimately, and not surprisingly, self-reflective. He finds, for example, that the art of Anselm Kiefer "can get to me mightily, but I don't trust the work somehow," while the works of Kiefer's compatriot Sigmar Polke are "magical." On a trip to Washington last summer he saw two Robert Rauschenberg exhibitions. "Any good feelings I had about the man were for the moment gone when I saw that new stuff at the National Gallery," he says. "But then I learned there was a show of his early work at the Corcoran and it was really marvelous — austere, strong, modest, with none of the bombast and emptiness."

And about the recent spate of political art, Diebenkorn adds: "I'm speaking like a true modernist but it's simply not what painting's all about. In the long run, years later, who cares about the politics?" He likes to describe himself as "a traditional painter, not avant-garde at all," and it is for just this reason that his art has been respectfully ignored by many in the art world who consider it academic, while it has been praised by others precisely for its "traditional" qualities. Elderfield of the Modern has been one of Diebenkorn's most thoughtful critics. "You have to admire the persistence and longevity of the achievement," he says. "Better that than a fashion plate. And there's something truly exemplary in his sticking to an area nominally narrow, like Ocean Park, which he proves to be of extraordinary richness. He renews your belief in painting."

ONE SUNNY MORNING Diebenkorn is seated by his pool, "Montagne Sainte-Victoire" now etched clearly over his shoulder. He is rummaging through some of the things he said a couple of days before, concerned that the conversation had not quite gotten to the heart of the matter about his art. At one point, he apologizes for having lingered over a discussion of his grandmother. "It is so much easier to talk about anecdote than about what's here," Diebenkorn laments, tapping his heart, "in the work." ■

LEYNER

(Continued from page 51)

papers and followed current events avidly on television. He developed what he calls "a huge Civil War fetish." He also succumbed to a fascination with demagogues and dictators that continues to this day. "I've always had a secret desire to harangue a crowd of people for 10 hours in the sweltering heat," he says. "It's the origin of my fascination with public language."

When he was in eighth grade, Leyner moved to Maplewood. He started reading, in a wayward but impressive way. When he found out that Mick Jagger had read Shelley's "Adonais" at Brian Jones's funeral, he worked his way to the romantic poets, then to Lamb and De Quincey. His idol, Keith Richards, once sought out Paul Bowles in Morocco, so Leyner went to his local bookstore and did likewise. Through Bowles he discovered William Burroughs, and through Burroughs, Joseph Conrad.

Leyner cultivated an outsider image based on his reading, but in fact he was quite popular. "He idolized these rebels like James Dean and Jack Kerouac," says Elizabeth Ross, his girlfriend in high school, "yet he was very indulged, and lived in a nice house. He was different, but maybe in a different way than he thought at the time."

For the school newspaper, Leyner wrote a column called "This Side of Paradise." His friend John Carlin, now an art critic and entertainment lawyer in Manhattan, recalls that he was "trying to write an urbane, hip column about this hopelessly boring world we lived in, trying to squeeze some fin-de-siècle decadence out of it. It was about parties, and who was interested in who. He added some Oscar Wilde bitchiness to it." Leyner says he was "insufferably arrogant" about the column, demanding that only the newspaper's name could appear in larger type than his byline.

In his junior year, Leyner ran for vice president of the student body, in a campaign he describes as "no issues, it was exclusively spin." A photograph in the student newspaper showed the candidates standing in a line. Leyner was eating a banana.

When he lost by a single vote, he persuaded friends on the election committee to fabricate an anonymous confession by someone who said he had voted twice for the winning candidate, and was now consumed by guilt. A new election was held, and Leyner lost again, by a wider margin. No matter. "This was wonderful," he says. "I was like Frank Hague, or all the demagogues I've admired since childhood. It was like Hudson County back-room politics."

After nearly a year spent on a kibbutz in Israel and traveling across Europe, Leyner entered Brandeis University. At the time, he says, "I thought of myself in the most inchoate way as a writer." Heavily under the influnce of the Beats, Rimbaud and Baudelaire, he had been writing poetry and in fact wrote a volume of verse while still in high school, one of the few facts about his life that he tries to cover up. He also published a poem in Rolling Stone in 1974, dedicated to Tina Turner. It began: "the alcohol glass shaking/so,/it hits my lips like fur. . . "

At Brandeis he turned to fiction, taking workshops from the novelist Alan Lelchuk, who offered encouragement and a word of warning when Leyner turned in his first story. "He told me, 'This is a real tour de force, but you can't keep it up beyond one story,' " Leyner recalls. "I took that as some sort of challenge that I still feel."

Leyner says he wanted to develop a kind of fiction that would carry over some of the qualities he had worked on in his poetry. Traditional narratives he found too prolix and discursive. "There's always 14 pages describing a lawn that you skip over," he says. "I wondered, can you write a kind of fiction that the reader can't skip, because it's so dense with pleasure, so unrelentingly enjoyable, so packed with event."

Dense with pleasure. The phrase could go right on a Newport cigarette ad.

"The goal was to make every sentence seem like a tabloid headline, so to speak, to turn up the volume on every sentence, to deliver a constant surprise," Leyner says. "I don't know that I have that much of a different strategy now."

After Brandeis, he headed off to the University of Colorado at Boulder, where his

writing caught
Ronald Sukenic
of the Fiction
then based at E
lege. The collec
in 1973, was a
experimental w
goal was to sup
lish work ov
mainstream pu
collective publis
Esther William

Today, Leyne
book with uneas
might. "I almost
look at it," he
very young book
"nakedly deriva
ers like Ashb
Rimbaud, and
de Kooning, F
and Johns.

Leyner says
with the collec
strained, althou
of the collecti
don't see any
and Sukenick re
terms). As he
members rega
something very
When the collec
"Esther Willia
Leyner's name
the cover in mi
Sukenick says it
by the designer.

After he lef
Leyner became
impatient with
noncommercial
stance of the c
matter how we
there the writin
has always fou
of commerce r
rating.

Leyner, in c
takes the idea o
seriously. "It is
bility of writers
ple in the fold,"
you don't wan
abandon liter
write books tha
readers. It's n
complain abou
who watch TV

One line on L
he is the writer
suade the MT
to read again,
speaks their la
thinks in a disj
that derives fro
"He suburbani
Burroughs," sa
John Carlin, onl
"That's not tri
that that type
mental landsca
roughs arrived
drugs and livin
existence in the
thing the ave
now lives in."

Leyner move
from Pindar
without condes
consciousness

Please join us at a reception for the opening of the exhibitions

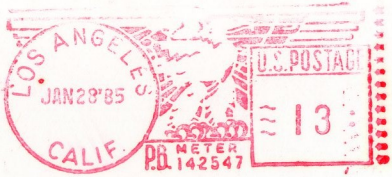
ARTISTS' PHOTOGRAPHS
and
NEW ETCHINGS BY RICHARD DIEBENKORN

On Sunday, January 10, 1982, from 3 to 6 p.m.
at Crown Point Gallery, 1551 San Pablo Avenue
Oakland, California 94612. (415) 835-5121



RICHARD DIEBENKORN AT GEMINI

Serge Lozingot, Richard Diebenkorn and Mari Andrews
in artist's studio, Gemini G.E.L. 1984



RICHARD DIEBENKORN

NEW LITHOGRAPHS

MAURICE TUCHMAN, CURATOR
LOS ANGELES CTY MUSEUM
OF ART
5905 WILSHIRE BLVD
LOS ANGELES, CA 90036

LIBRARY
FEB 22 1985
LOS ANGELES COUNTY
MUSEUM OF ART

GEMINI G.E.L. 8365 MELROSE AVE
LOS ANGELES 90069 • 213 651-0513

GALLERY HOURS: M-F 9:30-5:30 SAT. BY APPOINTMENT

© GEMINI G.E.L. 1985

ONE-MAN

RECENT DRAWINGS BY

RICHARD DIEBENKORN

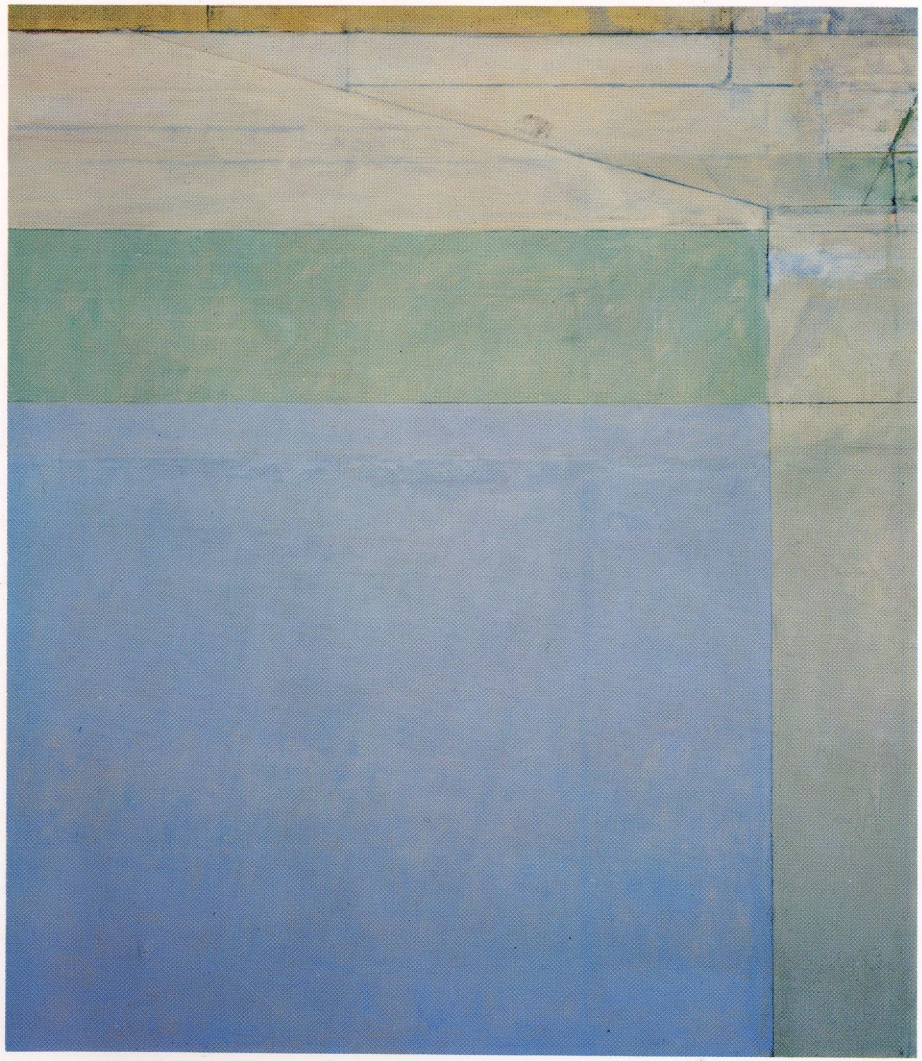
OCTOBER 1 - 31, 1965

LIBRARY
OS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

PAUL KANTOR GALLERY

348 NORTH CAMDEN DRIVE • BEVERLY HILLS, CALIFORNIA

ONE-MAN DIEBENKORN, RICHARD



LIBRARY
NOV 12 1976
LOS ANGELES COUNTY
MUSEUM OF ART

Richard Diebenkorn (American, born 1922)
Ocean Park No. 66, 1973
oil on canvas, 93″ x 81″
Albright-Knox Art Gallery, Buffalo, New York
Gift of Seymour H. Knox, 1974

The Members' Council
of the Albright-Knox Art Gallery
cordially invites you to a
champagne reception
on the occasion of the opening of
the exhibition

RICHARD DIEBENKORN:
PAINTINGS AND DRAWINGS, 1943-1976

Friday, November 12, 1976
Albright-Knox Art Gallery
8:30 p.m.

Subscription $12.50 per person
Patron $20.00 per person

Dancing
Black Tie optional

The exhibition continues through January 9, 1977

ONE-MAN

Richard Diebenkorn
Drawings, 1970 – 71
"Ocean Park"

March 6 – April 1, 1971

Poindexter Gallery
24 East 84
New York
10028

Gallery Hours
Tuesday – Saturday
11 – 5.30

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

APR 16 1971

ONE-MAN

RICHARD
DIEBENKORN

Early Abstract Works
1948-1955

LIBRARY
MAY 30 1975
LOS ANGELES COUNTY
MUSEUM OF ART

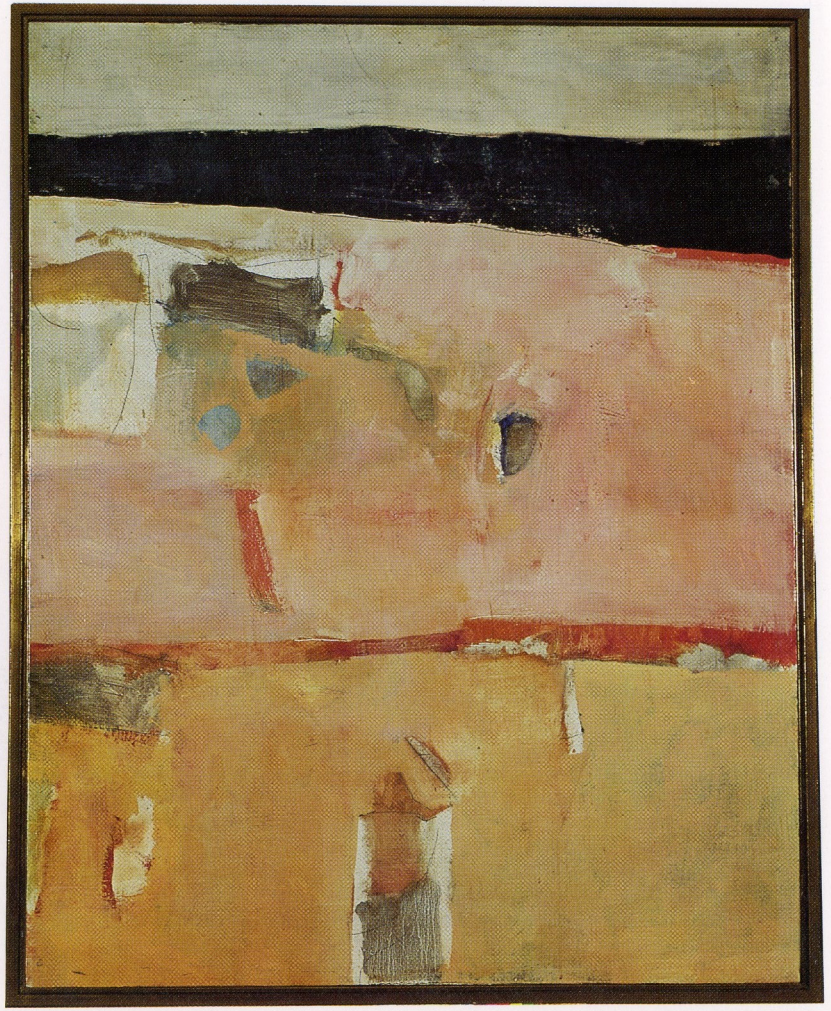
JAMES CORCORAN GALLERY
8223 Santa Monica Boulevard
Los Angeles, California 90046

JOHN BERGGRUEN GALLERY
228 Grant Avenue, 3rd Floor
San Francisco, California 94108

Our special thanks go to Richard Diebenkorn and to all the collectors whose works appear in this exhibition. We are further grateful for the generous assistance of Walter Hopps and Paul Kantor.



Berkeley 4, 1953, Oil/Canvas, 55¼″ x 48″, Mr. and Mrs. Joseph Bransten



Albuquerque 11, 1951, Oil/Canvas, 56½″ x 44½″, Eleanore Lazarof



Berkeley 17, 1954, Oil/Canvas, 57⅛″ x 53½″, Private Collection



The Green Huntsman, 1952, 42¼" x 69¼", Oil/Canvas, Private Collection

LIST OF LENDERS

Untitled. 1948
51" x 37½"
Private Collection, San Francisco

Untitled. 1949
45" x 36"
The Oakland Museum

Untitled. 1949
45½" x 34¼"
Private Collection, Berkeley

Untitled. 1949
36" x 32"
Hoover Gallery, San Francisco

The Disintegrating Pig. 1950
36½" x 47½"
Mr. and Mrs. R. Grant, San Francisco

Pink Corrida. 1951
17" x 15½"
Joan Jacobs, Los Angeles

Albuquerque #11. 1951
56½" x 44½"
Eleanore Lazarof, Los Angeles

Albuquerque #8. 1951
51½" x 64½"
Virginia Shirley, Malibu

Albuquerque #3. 1951
56" x 46"
Gerald Nordland, Los Angeles

Albuquerque Series. 1951
38⅝" x 56¼"
Paul Kantor, Los Angeles

The Green Huntsman. 1952
69¼" x 42¼"
Private Collection

Albuquerque #20. 1952.
54¼ x 57"
Robert Rowan, Pasadena

Albuquerque #9. 1952
69⅝" x 46"
Mr. & Mrs. J. B. Byrnes, Huntington Bch.

Urbana #2. 1953
64¼" x 47½"
Private Collection

Urbana #3. 1953
33¼" x 39"
Mr. and Mrs. Max Zurier, Los Angeles

Berkeley #2. 1953
57½" x 48⅞"
Robert Rowan, Pasadena

Urbana #4. 1953
66" x 49"
Julianne Kemper

Berkeley #4. 1953
55¼" x 48"
Mr. & Mrs. J. Bransten, San Francisco

Berkeley Landscape. 1954
50" x 56½"
Mr. and Mrs. Harry Anderson, Atherton

Berkeley #17. 1954
57⅛" x 53½"
Private Collection

Berkeley #16. 1954
56" x 46"
Mr. and Mrs. Max Zurier, Los Angeles

Berkeley #33. 1954
24" x 20¼"
Mr. and Mrs. Max Zurier, Los Angeles

Berkeley #15. 1954
64¼" x 53"
Mr. and Mrs. G. Phillips, Santa Monica

Berkeley #23. 1955
62" x 54¾"
San Francisco Museum of Art

Untitled. 1955
73½" x 71"
Carolyn Weisel, San Francisco

Berkeley #63. 1955
29" x 27½"
Mr. and Mrs. P. Gersh, Los Angeles

Berkeley #32. 1955
59" x 57"
Dorothy and Richard Sherwood

New Releases by
RICHARD DIEBENKORN

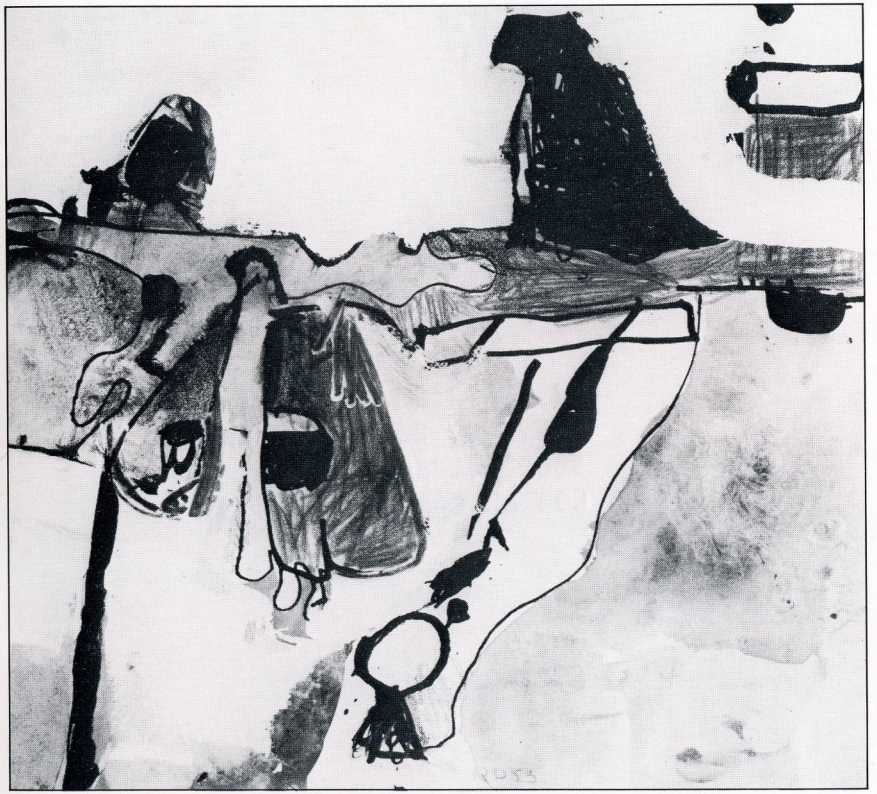
Etchings Printed and Published by
Crown Point Press
Available at

L.A. LOUVER/Venice Boulevard
55 North Venice Boulevard
Venice, California 90291
(213) 392-8695
Tuesday through Saturday 11 to 6 p.m.

The Trustees and Director of the
La Jolla Museum of Contemporary Art
cordially invite you to a
Members' Preview

Friday evening, May 7
6 to 8 o'clock
RSVP 454-0183

The exhibitions continue through June 6.

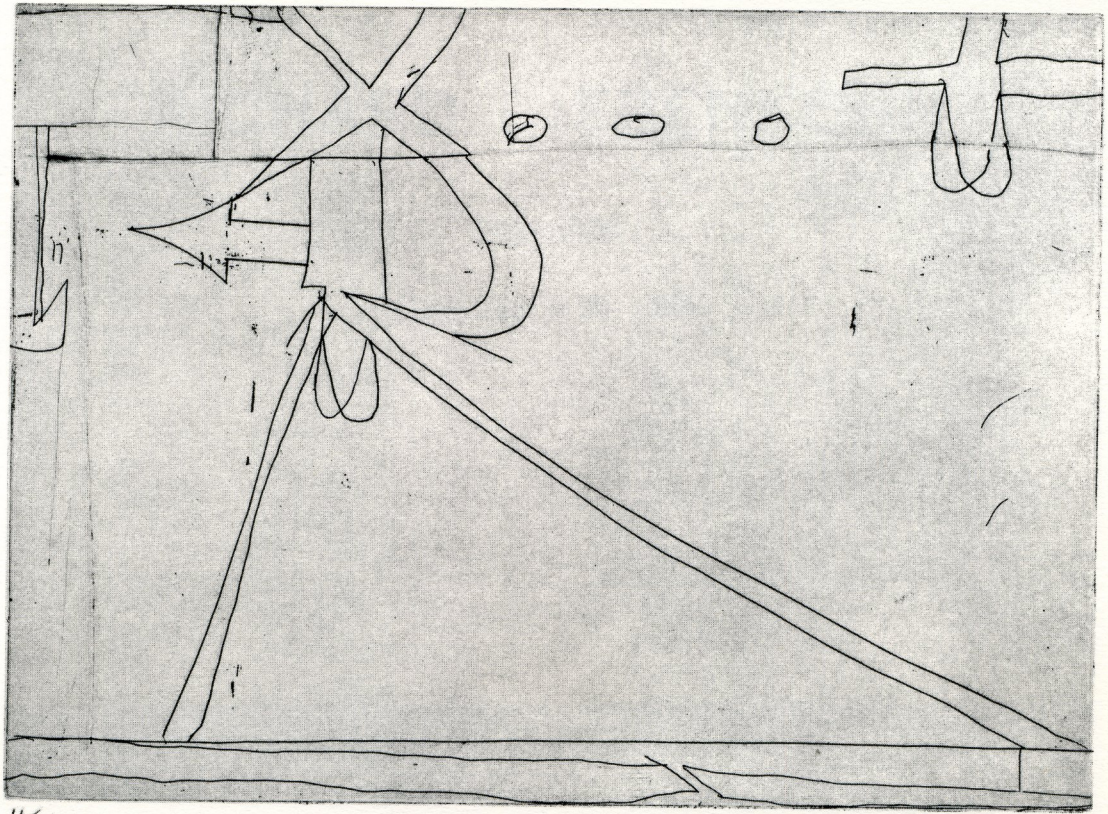


Richard Diebenkorn
UNTITLED DRAWING, 1953, Oil and ink on paper.
10¼ x 11¼". Collection Mr. and Mrs. Max Zurier.

Sculpture by Dennis O'Leary
Meyer Gallery and Sculpture Garden

Paintings from the collection of Mr. and Mrs. Max Zurier
Fayman and Garden Galleries

"Works Done in San Francisco"
New pieces by Daniel Spoerri
Gallery 3



11/25

RD77

Richard Diebenkorn, #6 from Nine Drypoints and Etchings, 1977

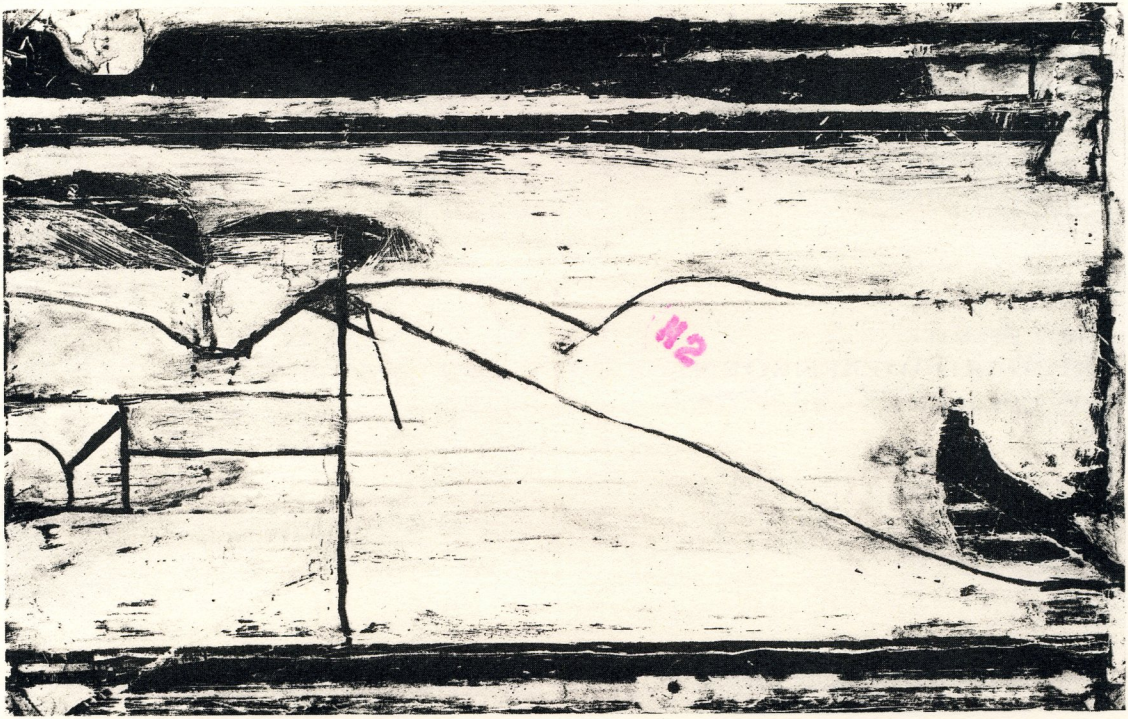
RICHARD DIEBENKORN

ETCHINGS

November 6-28, 1981

Exhibit A

233 E. Ontario Street Chicago, Illinois 60611 312-944-1748


#2

ARTIST'S FILE

Richard Diebenkorn

Drawing from the Model 1954~1967

NOVEMBER 2~30, 1996

Fully illustrated catalog available

Opening reception:
Saturday, November 2, 1996
5:00 – 7:00 p.m.
valet parking



Untitled c. 1961-62

INK WASH AND CONTE CRAYON ON PAPER

14 X 17 INCHES

CATALOG PAGE NUMBER 55

PHOTO: BRIAN FORREST

L A LOUVER

Richard Diebenkorn

ONE-MAN

DIEBENKORN

You are invited to attend the opening of an exhibition of recent paintings by Richard Diebenkorn, Saturday, May Eleventh, Nineteen hundred sixty-eight from eleven to five-thirty o'clock.

5.11.68 — 5.30.68

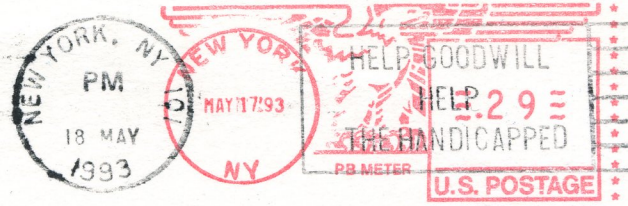
Poindexter Gallery, 21 West 56 Street

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 11 1968

Richard DIEBENKORN

Prints 1948-1992



Richard DIEBENKORN

Prints 1948-1992

This exhibition includes a selection of forty prints made between 1948 and 1992.

Illustrated checklist available on request.

The exhibition remains on view through June 30th.

Mr. Howard Fox
Curator/Contemporary Art
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles CA 90036

SUSAN SHEEHAN GALLERY
41 East 57th Street, 11th Floor New York 10022
Tel 212 888-4220 Fax 212 888-0497 Mon-Sat 10-6

The Board of Trustees of
The Museum of Contemporary Art
cordially invites you to attend
the
Founders & Annual Donors Preview of

Richard Diebenkorn

Friday, September 11
7:30 - 11:00 p.m.

Hors d'oeuvres
No-host bar
Music
Cocktail attire
Valet parking $4

MOCA at California Plaza
250 South Grand Avenue

This invitation admits two.
Please present for admission.



The most comprehensive presentation of Richard Diebenkorn's paintings ever assembled, fifty-eight major works from 1949–1985 reveal an artistic evolution from Abstract Expressionism to figuration and abstracted landscape.

This exhibition has been organized by the Whitechapel Art Gallery, London in association with The Museum of Contemporary Art, Los Angeles and the San Francisco Museum of Modern Art.

"Richard Diebenkorn" is sponsored by Skidmore, Owings & Merrill, Inc., Phoenix Electrical Company Limited, and the Douglas S. Cramer Foundation. Presentation of the exhibition at MOCA has been made possible in part by a generous gift from THE BOSTON COMPANY.

For further information, please call Ernest Wong at 213/621-1708.

Complimentary self-parking is also available in the California Plaza parking lot located on Lower Grand Avenue. Please bring your parking lot ticket to the Museum for validation.

Woman with Hat and Gloves, 1963. Oil on canvas, 34 x 36 inches.
Private collection. Photo: Douglas M. Parker.

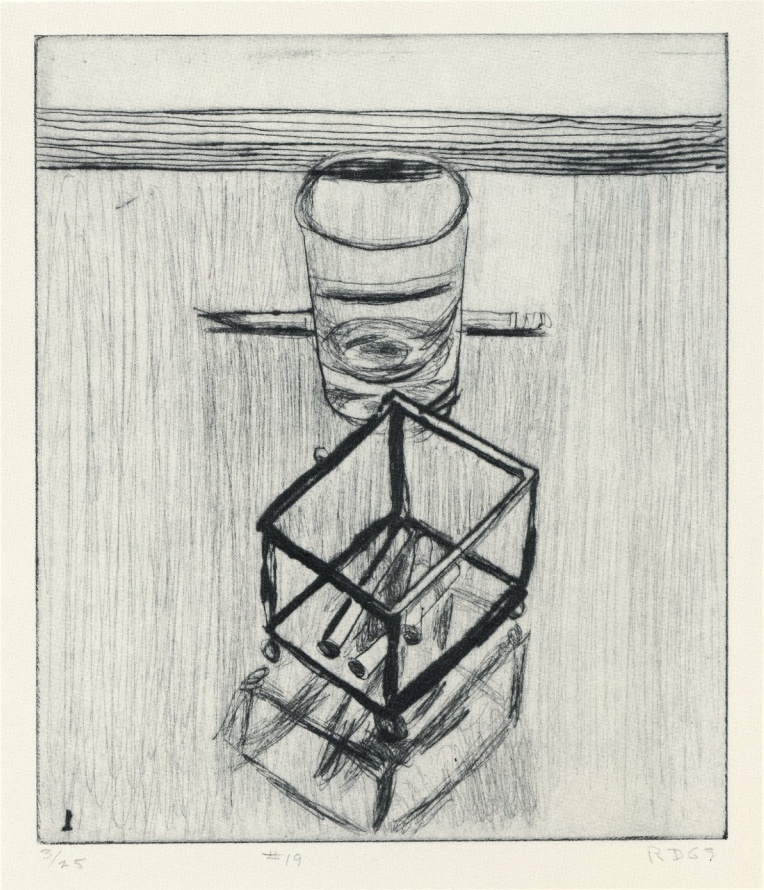
Richard Diebenkorn

December 4 — December 29, 1984

L.A. LOUVER
Venice Boulevard



#29 from *Etchings Drypoints*, 1965. Drypoint, hardground etching, scraping; 9¼″ × 7″; back of zinc. 17¾″ × 14¾″; Rives BFK, edges cut and deckled.

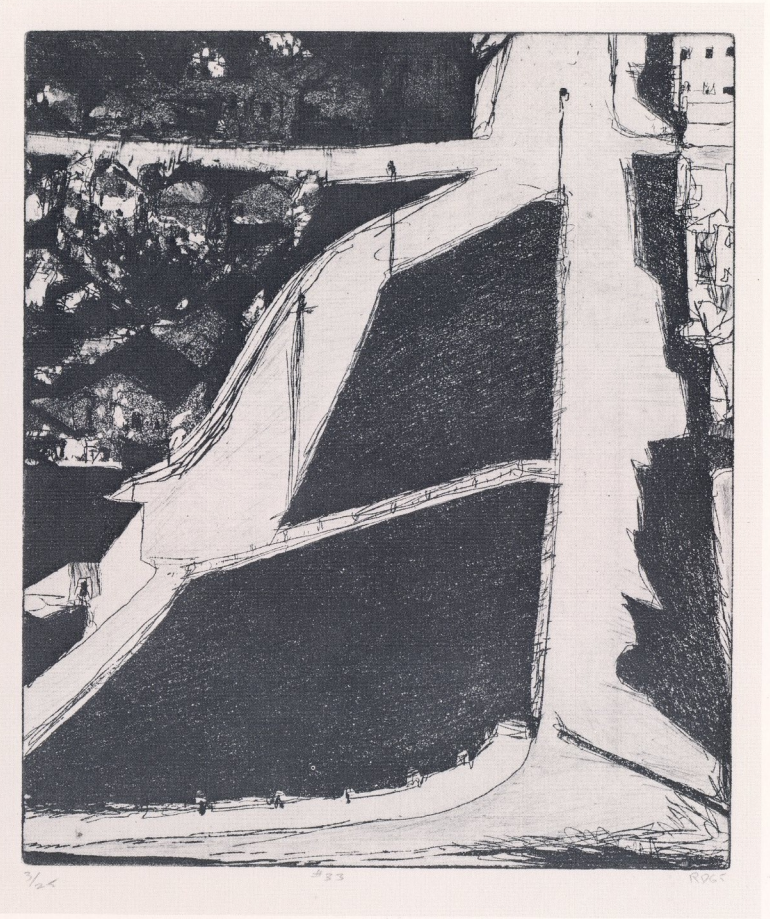


#19 from *Etchings Drypoints*, 1965. Drypoint; 17¾″ × 6½″; zinc. 17¾″ × 14¾″; Rives BFK, edges cut and deckled.

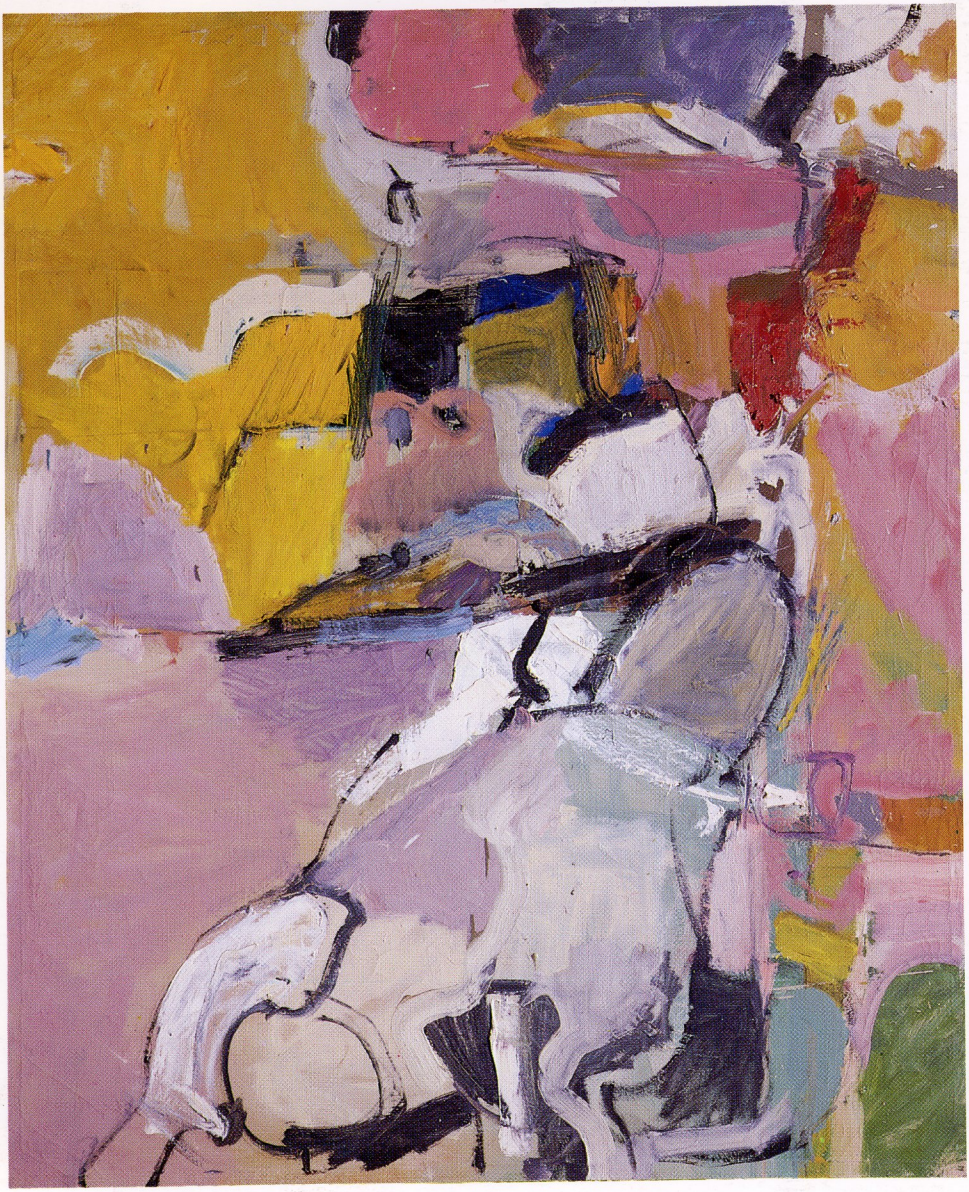
Richard Diebenkorn

Announcing an exhibition of 41 etchings/drypoints from the portfolio, published in 1965, *Etchings Drypoints*. Edition 25.

L.A. LOUVER
55 N. Venice Boulevard, Venice, California 90291
213/822-4955



#33 from *Etchings Drypoints*, 1965. Aquatint, hardground etching, drypoint; 11¾" × 9¾"; zinc. 17¾" × 14¾"; Rives BFK, edges cut and deckled.



William Baziotes

Richard Diebenkorn

Arthur Dove

Lyonel Feininger

Adolph Gottlieb

Marsden Hartley

Oskar Kokoschka

Fernand Leger

Joan Miró

Robert Motherwell

Emil Nolde

Nathan Oliveira

Max Pechstein

Illustrated catalogue: $7.50

Richard Diebenkorn: "Berkeley #16" 1954

oil on canvas, 56" × 46"

John Berggruen Gallery

is pleased to present

an exhibition of

The Zurier Collection

March 28 - May 1, 1984

JOHN BERGGRUEN GALLERY

228 Grant • San Francisco • (415)781-4629

Richard Diebenkorn

"Eight Color Etchings 1980"

David Hockney

Twenty Two Lithographs:
"Pools, Palm Trees, Portraits and Flowers 1978-80"

L.A. Louver Gallery

November 19, 1980 through January 6, 1981

Richard Diebenkorn:

The Thinking Eye

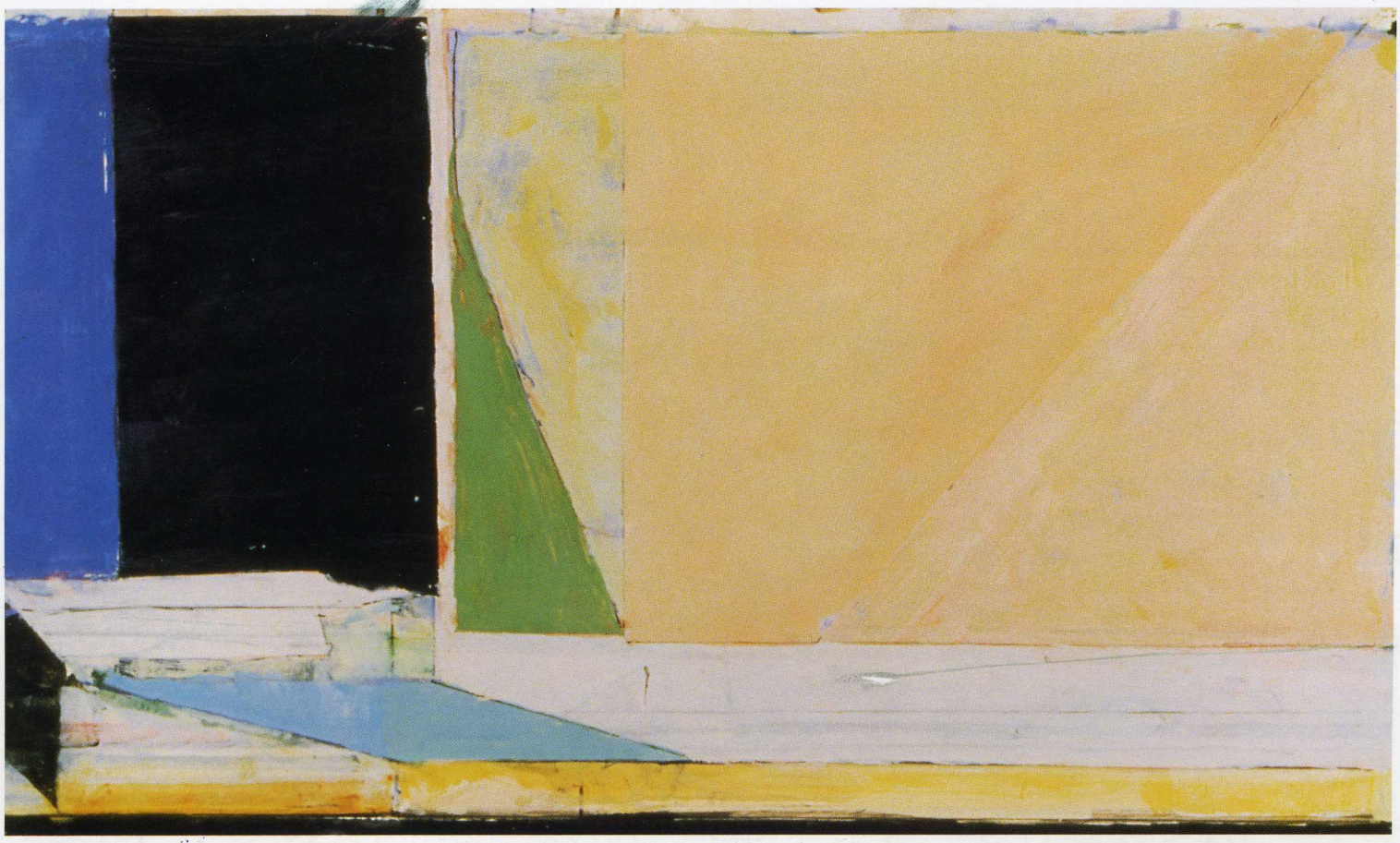
Prints of the 1960's and the 1980's

Although Diebenkorn's images have evolved over the last 20 years from recognizable landscapes and figurative subjects to completely abstract landscapes, it is evident in juxtaposing works from the 60's with works from the 80's that his visual problem-solving concerns have not changed. The work from these two separated decades is united by a consistent analytical interest in surface, space, and the division of the picture plane. These abstract considerations provide the aesthetic structure to support equally brilliant work, which, whether representational or not, is always clearly by Richard Diebenkorn.

16 December 1986 – 24 January 1987
Dolan/Maxwell, 3rd Floor Gallery
1701 Walnut Street, Philadelphia

open 10-6, Tues-Sat; phone 215, 665.1701

section, actual size, from *Tri-Color* 1981, etching, drypoint, aquatint



DIEBENKORN, RICHARD

San Francisco Museum of Modern Art
401 Van Ness Avenue
San Francisco, CA 94102-4582

FIRST CLASS

U.S. POSTAGE PAID
S.F. MUSEUM OF MODERN ART

30860
Art Research Library
L.A. County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

MEMBER'S PREVIEW

The exhibition was organized by The Museum of Modern Art, New York.

The San Francisco presentation of "The Drawings of Richard Diebenkorn" has been made possible through the generosity of ***Simpson Paper Company Fund*** *and the* ***California Arts Council.***

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from Grants for the Arts of the San Francisco Hotel Tax Fund, the National Endowment for the Arts, and the California Arts Council.

Illustrated: *Untitled (Ocean Park)*, 1986

Lecture
"Richard Diebenkorn: Abstraction and Representation"

A lecture by John Elderfield, Director of the Department of Drawings, The Museum of Modern Art, New York

Thursday, July 27
7:30 p.m. · Green Room
Advance tickets: $5 members, $6 general, $4 students/seniors.

The Trustees of the San Francisco Museum of Modern Art cordially invite you to the Members' Preview celebrating the opening of the exhibition

The Drawings of Richard Diebenkorn
June 22 to August 27, 1989

Wednesday, June 21, 1989
7:00–9:00 p.m.
Exhibition on the fourth floor. No-host bar in Museum Cafe. Please present this invitation at the door to admit two.

This exhibition preview has been generously sponsored by **The New York Times.**

THE DRAWINGS OF RICHARD DIEBENKORN

MTV SP

LIBRARY
MAR 17 19
LOS ANGELES COUNTY
MUSEUM OF ART

New Releases by

RICHARD DIEBENKORN

Twelve new etchings published in September, 1982,
by Crown Point Press, available at
L.A. Louver/Venice Boulevard

Blue Surround, edition 35, 35 x 26"
Two-Way II, edition 35, 37 x 27"
Clubs Blue Ground, edition 35, 33 x 26½"

FIVE SPADES

Sugarlift Spade, edition 35, 33 x 26½"
Eiffelspade, edition 50, 23½ x 18½"
Green Tree Spade, edition 35, 18½ x 23"
Tri-Color Spade, edition 50, 23 x 18"
Spade-Drypoint, edition 50, 23 x 18½"

FOUR SOFTGROUNDS

Two-Way, 1982, edition 35, 40 x 26½"
Softground Y, 1982, edition 35, 40 x 26½"
Softground Cross, 1982, edition 35, 26½ x 40"
Softground Splay, 1982, edition 35, 23 x 18½"

A Selected Survey

GROUP SHOW

December 7- December 31, 1982

L.A. LOUVER/Market Street
77 Market Street
Venice, California 90291
(213) 392-8695

Tuesday through Saturday 11-5 pm

L.A. Louver is pleased to announce:

David Hockney's set and costume designs for *Parade* will be staged at The Metropolitan Opera House, Lincoln Center, New York. Opening night is December 6, 1982 and runs through January 7, 1983.

This historic production was originally staged in 1917 as a collaboration between Picasso, Cocteau, Massine and composer Eric Satie. The current triple bill features Poulenc's *Les Mamelles de Tirésias* (1947), Ravel's *L'Enfant et les Sortileges* (1925), and *Parade* by Eric Satie (1917).

A selection of drawings and studies for this production by David Hockney are available for viewing at L.A. Louver/Venice Boulevard.

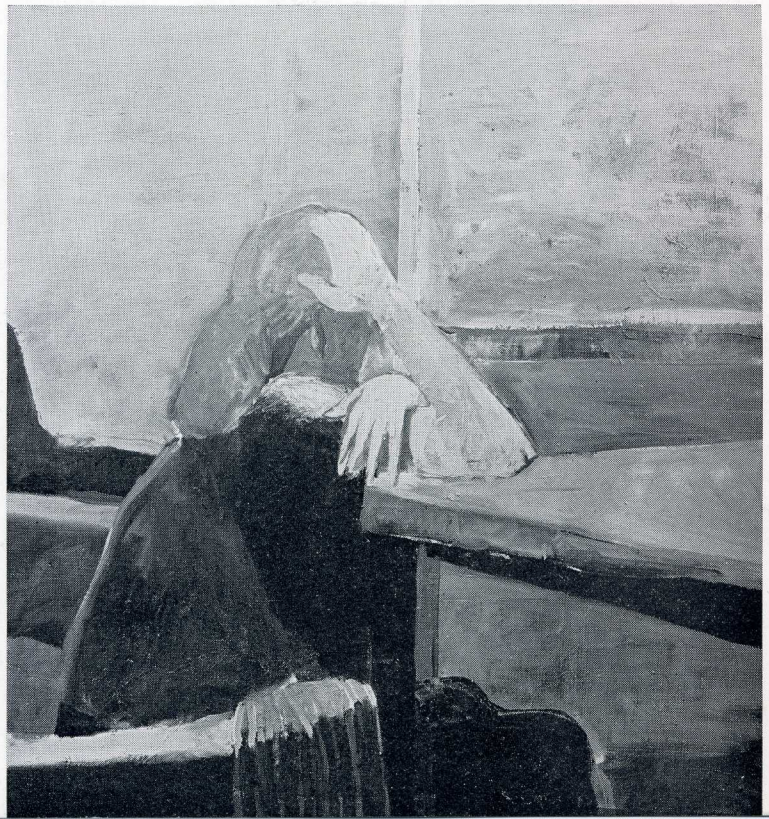
RICHARD DIEBENKORN

L.A. LOUVER/Venice Boulevard
55 North Venice Boulevard
Venice, California 90291
(213) 392-8695

Tuesday through Saturday 11-5pm

ONE-MAN

RICHARD DIEBENKORN



The Director and the Board of Trustees of

The Pasadena Art Museum cordially invite

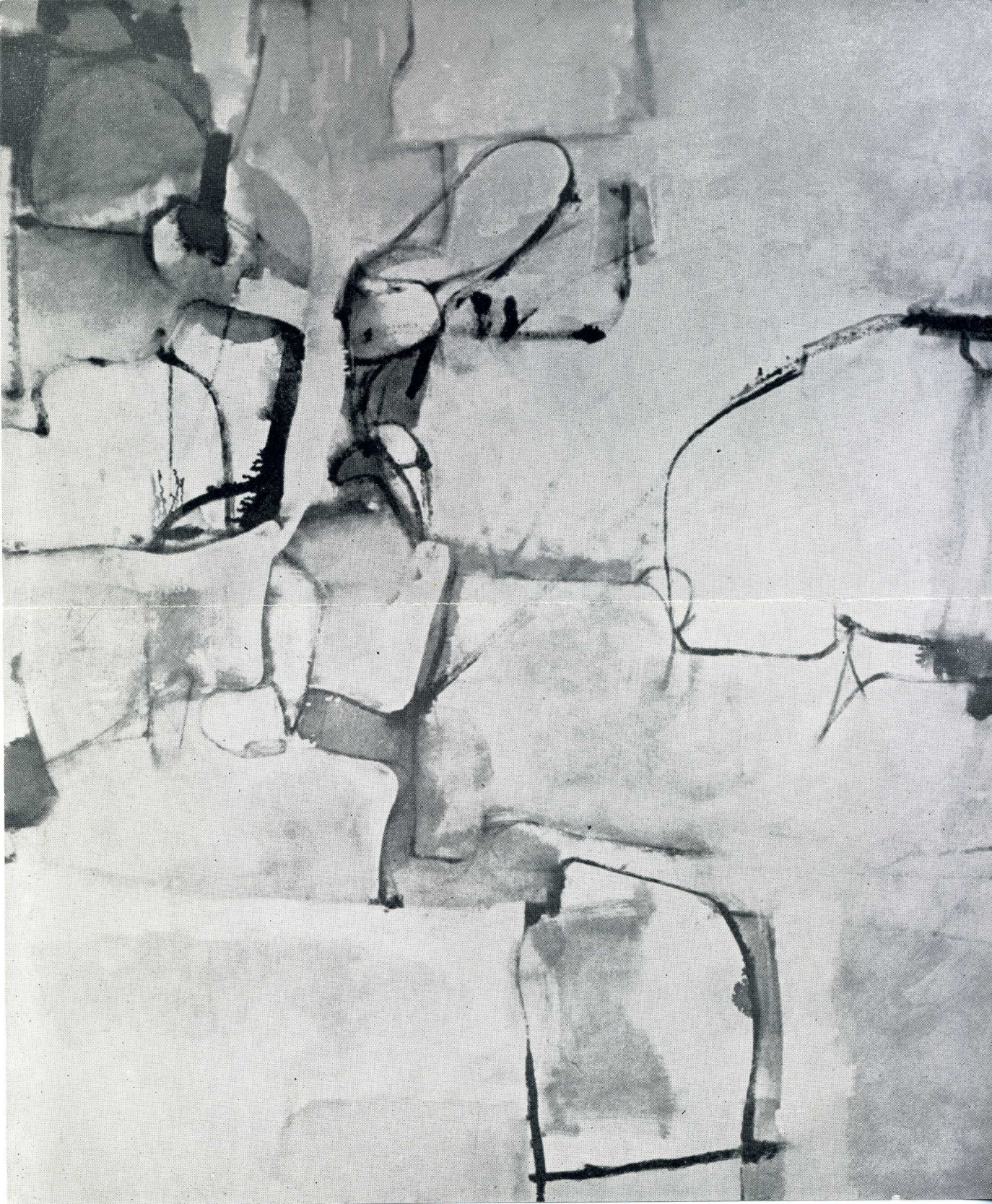
you to attend the opening of

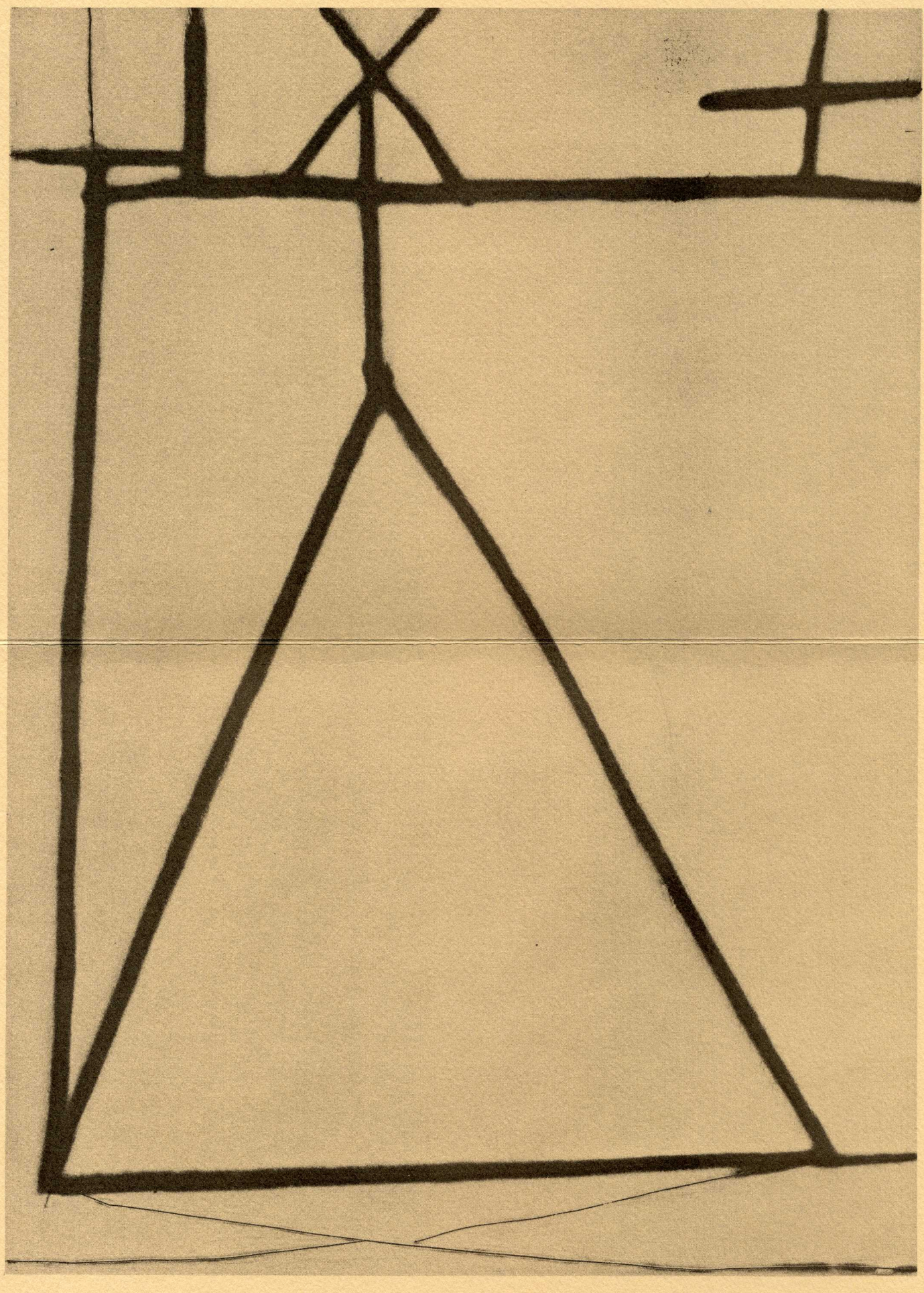
PAINTINGS BY RICHARD DIEBENKORN

Tuesday, September 6, 1960, 8 to 10 p.m.

WOMAN IN A WINDOW, *lent by Albright Art Gallery, gift of Seymour H. Knox*

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA





UCSB Art Museum University of California Santa Barbara 93106

4190136GCP 6LOS A
MR KENNETH DONAHUE DIR
LA COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

Non-Profit Org.
U. S. Postage
PAID
Santa Barbara
California
Permit No. 104

ONE-MAN

Richard Diebenkorn / Intaglio Prints

Main Gallery

27 June — 2 September 1979

Collaborative Color Lithographs

by J. Arp, S. Taeuber - Arp, A. Magnelli, S. Delaunay (1950)
(Recent Gift of the Art Affiliates)

West Gallery

27 June — 2 September 1979

Seiji Kunishima / Recent Sculpture

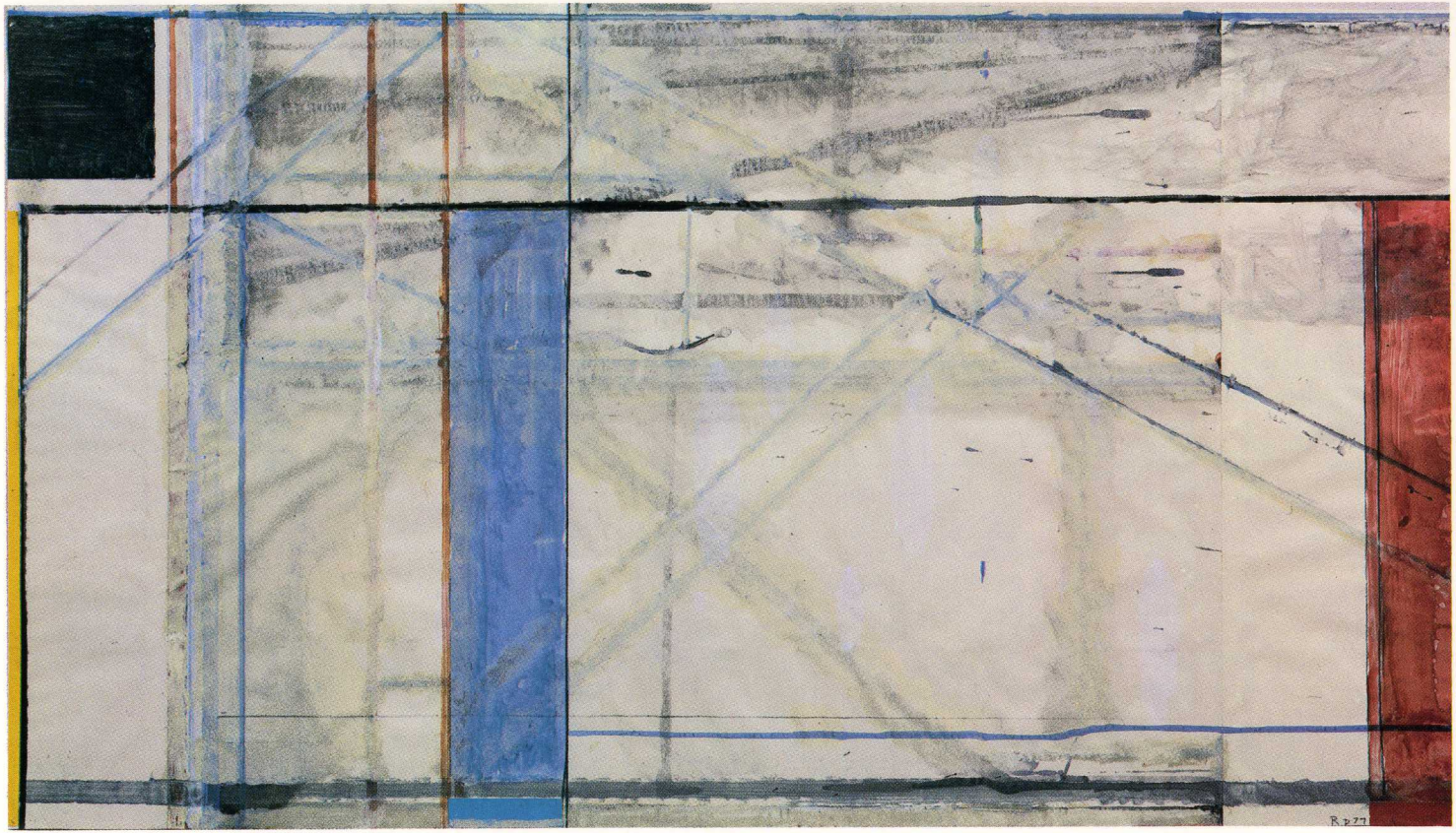
South Gallery

27 June — 29 July 1979

Opening Reception - Tuesday, 26 June, 5-7 p.m.

LIBRARY
JUN 29 1979
LOS ANGELES COUNTY

Richard Diebenkorn *Untitled #2* 1977



RICHARD DIEBENKORN

Works on Paper 1970 - 1983

May 11 - June 11, 1983

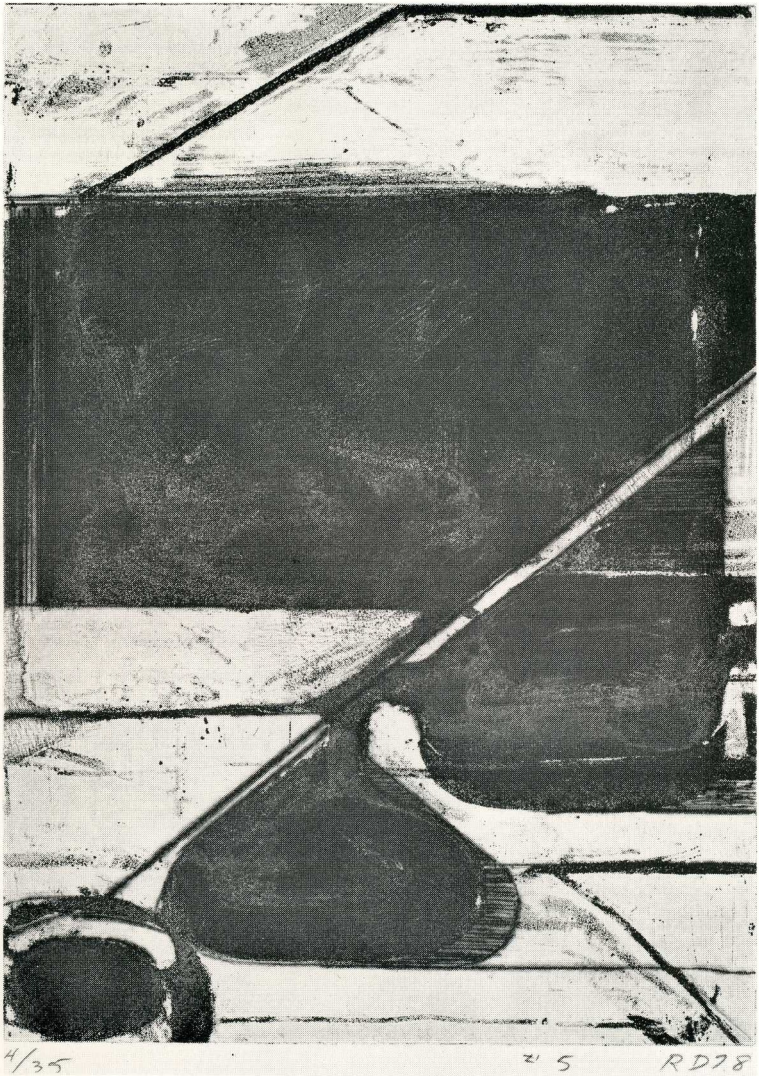
Reception for the artist Friday evening, May 13th, 5:30 - 7:30

LIBRARY
MAY 26 1983
LOS ANGELES COUNTY
MUSEUM OF ART

JOHN BERGGRUEN GALLERY 228 Grant San Francisco (415) 781-4629

This exhibition will be presented on the Third Floor.

"Untitled" 1977, oil, watercolor, and collage on paper, 18½" x 32¾"
Collection of the Museum of Modern Art, New York



Richard Diebenkorn
#5 from Five Aquatints with drypoint 1978

DIEBENKORN, RICHARD

CROWN POINT PRESS Publications 1980

Vito Acconci
Robert Barry
Chris Burden
Daniel Buren
John Cage
Richard Diebenkorn
Dan Flavin
Terry Fox
Hans Haacke
Jannis Kounellis
Robert Mangold
Brice Marden
Tom Marioni
Steve Reich
Pat Steir
William T. Wiley

L. A. LOUVER GALLERY
55 North Venice Boulevard Venice California 90291
Tuesday – Saturday, 11 a.m.-6 p.m. (213) 396-6633



Richard Diebenkorn, SUGARLIFT SPADE from the series "Five Spades," Sugarlift aquatint, 15/35, 32" x 26¼", Printed and published by Crown Point Press, Oakland, BankAmerica Corporation Art Collection (#82987).

RICHARD DIEBENKORN

Prints from the Collection

MAY 9 • JUNE 17, 1983

SFMO GALLERY
BANK OF AMERICA WORLD HEADQUARTERS
555 CALIFORNIA ST.
SAN FRANCISCO, CA. 94104

This gallery is one of three operated as a public service by BankAmerica Corporation in the art program, Bonnie Earls-Solari, Art Curator. It has been designated for the ongoing exhibition of works from the BankAmerica Corporation Art Collection.

This exhibition coincides with RICHARD DIEBENKORN: ETCHINGS AND DRYPOINTS 1949-1980 at the San Francisco Museum of Modern Art, May 13 - July 17, 1983.

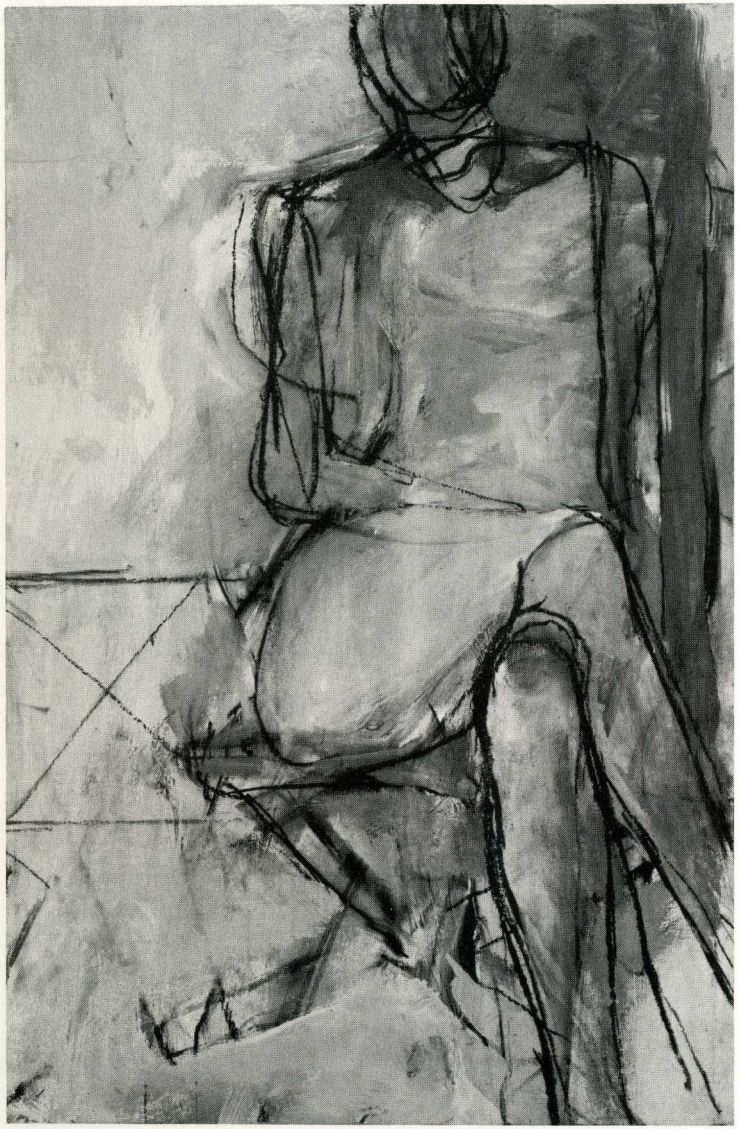
Please direct any questions to the Curatorial Department #3021: (415) 622-1265.

PRESORTED FIRST CLASS
SAN FRANCISCO CALIF. MAY 11 '83 U.S. POSTAGE 20 PITNEY BOWES 664324

Stephanie Barron
LA County Museum
5905 Wilshire Blvd.
Los Angeles, CA 90036

LIBRARY
JUN 02 1983
LOS ANGELES ... MUSEUM OF ART

DIEBENKORN, RICHARD



Richard Diebenkorn
Seated Woman. 1966
Acrylic and charcoal on paper
31 × 19 15/16″ (78.7 × 50.7 cm)
Private collection

Patron, Sustaining, and Supporting Members
may also view the exhibition on
Wednesday, November 16, from 2:00 to 5:00 p.m.

This invitation admits two when accompanied by
your membership card and is nontransferable.

The Board of Trustees
The Museum of Modern Art
requests the pleasure of your company
at the Patron, Sustaining, and Supporting Members
preview of the exhibition

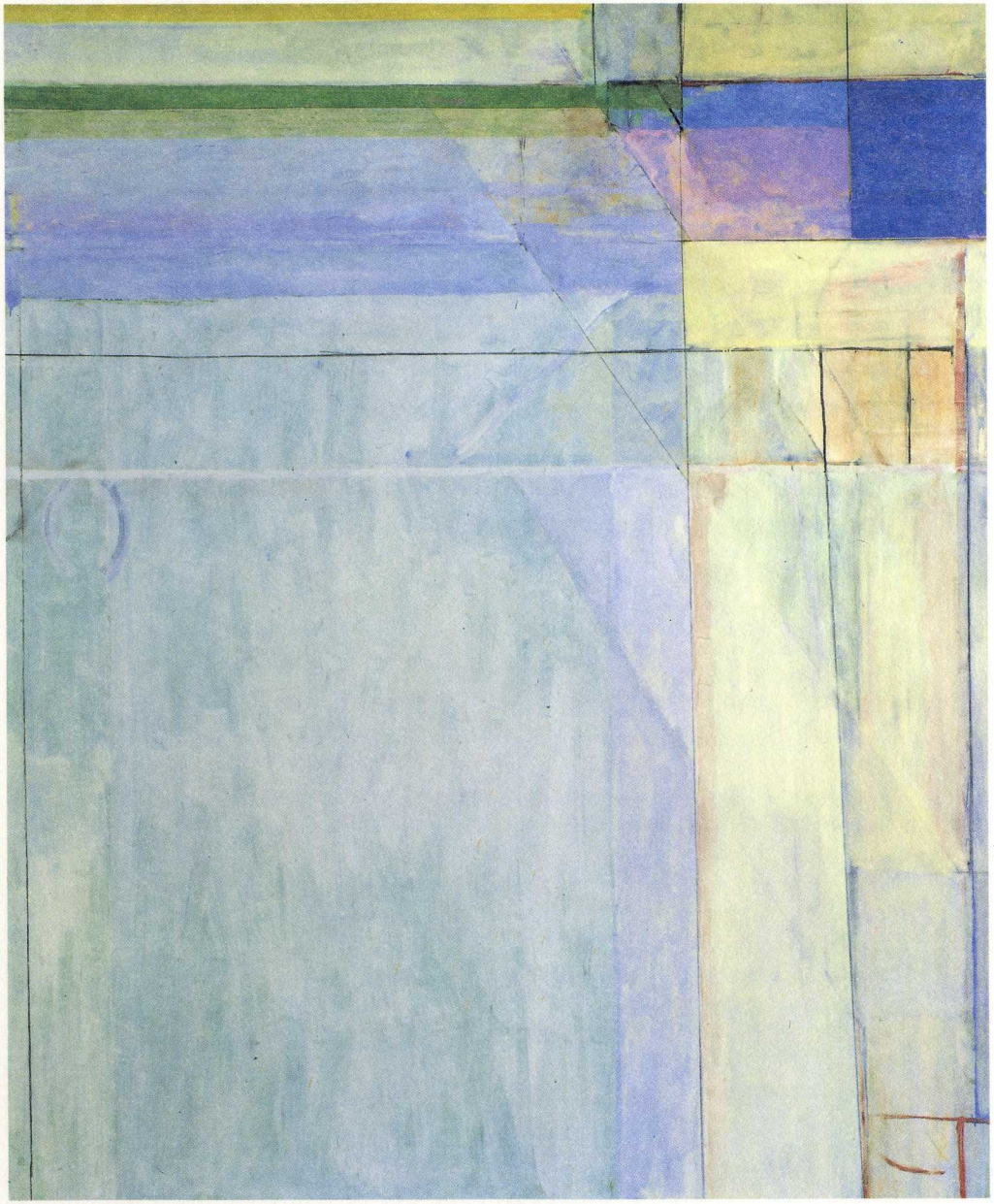
THE DRAWINGS OF RICHARD DIEBENKORN

Wednesday, November 16, 1988
nine o'clock to midnight
11 West 53 Street, New York
Black tie

The exhibition is supported in part
by grants from The Bohen Foundation
and the New York State Council on the Arts.

DIEBENKORN, RICHARD

Ocean Park #54, 1972
Oil on canvas, 254.0×205.7 cm
San Francisco Museum of Modern Art, Gift of friends of Gerald Nordland



本展は日本アムウェイ株式会社の協賛により開催されるものです。
This exhibition has been made possible through the generous sponsorship of Amway (Japan) Limited.

RICHARD DIEBENKORN

このたび、原美術館ではサンフランシスコ近代美術館の後援のもとに、
リチャード ディーベンコーンの個展を開催する運びとなりました。
アメリカ現代美術における代表的なアーティストである
リチャード ディーベンコーンの全容が日本で初めて
紹介される好機であります。
ついては本展開催を記念し、下記の通りレセプションを行いたいと存じます。
何卒ご出席賜りますようご案内申し上げます。

原美術館館長　原俊夫

■

リチャード ディーベンコーン展 レセプション
日時――1989年10月13日[金] 6:00――8:00pm
会場――原美術館　東京都品川区北品川4-7-25 電話03-445-0651

会場受付に、本状封筒をお渡しください。ご同伴者1名様までお入りいただけます。
なお当日ご都合のつかない場合は、会期中本状をご持参の上ご来館ください。

■

リチャード ディーベンコーン展
会期――1989年10月14日―12月3日
主催――原美術館
後援――サンフランシスコ近代美術館
　　アメリカ大使館
協賛――日本アムウェイ株式会社

Toshio Hara, Director of the Hara Museum of Contemporary Art,
cordially invites you to the opening reception and preview of
the Richard Diebenkorn Exhibition. Organized in association with
the San Francisco Museum of Modern Art, this exhibition is the first major
Japanese showing of work by this important American artist.

■

Richard Diebenkorn Exhibition Opening Reception and Preview
Friday Evening, October 13, 1989 from 6:00 – 8:00 pm
at the Hara Museum of Contemporary Art
4-7-25 Kitashinagawa, Shinagawa-ku, Tokyo
Tel : 03-445-0651

This invitation admits two. Please present the accompanying envelope
at the Reception Desk. If you are unable to attend the opening
reception, this invitation entitles you to free admission for the duration
of the exhibition from October 14 through December 3, 1989.

■

The Richard Diebenkorn exhibition has been organized by the Hara
Museum of Contemporary Art in association with the San Francisco
Museum of Modern Art and under the auspices of the American
Embassy, Japan. This exhibition has been made possible through
the generous sponsorship of Amway (Japan) Limited.

ONE-MAN DIEBENKORN



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

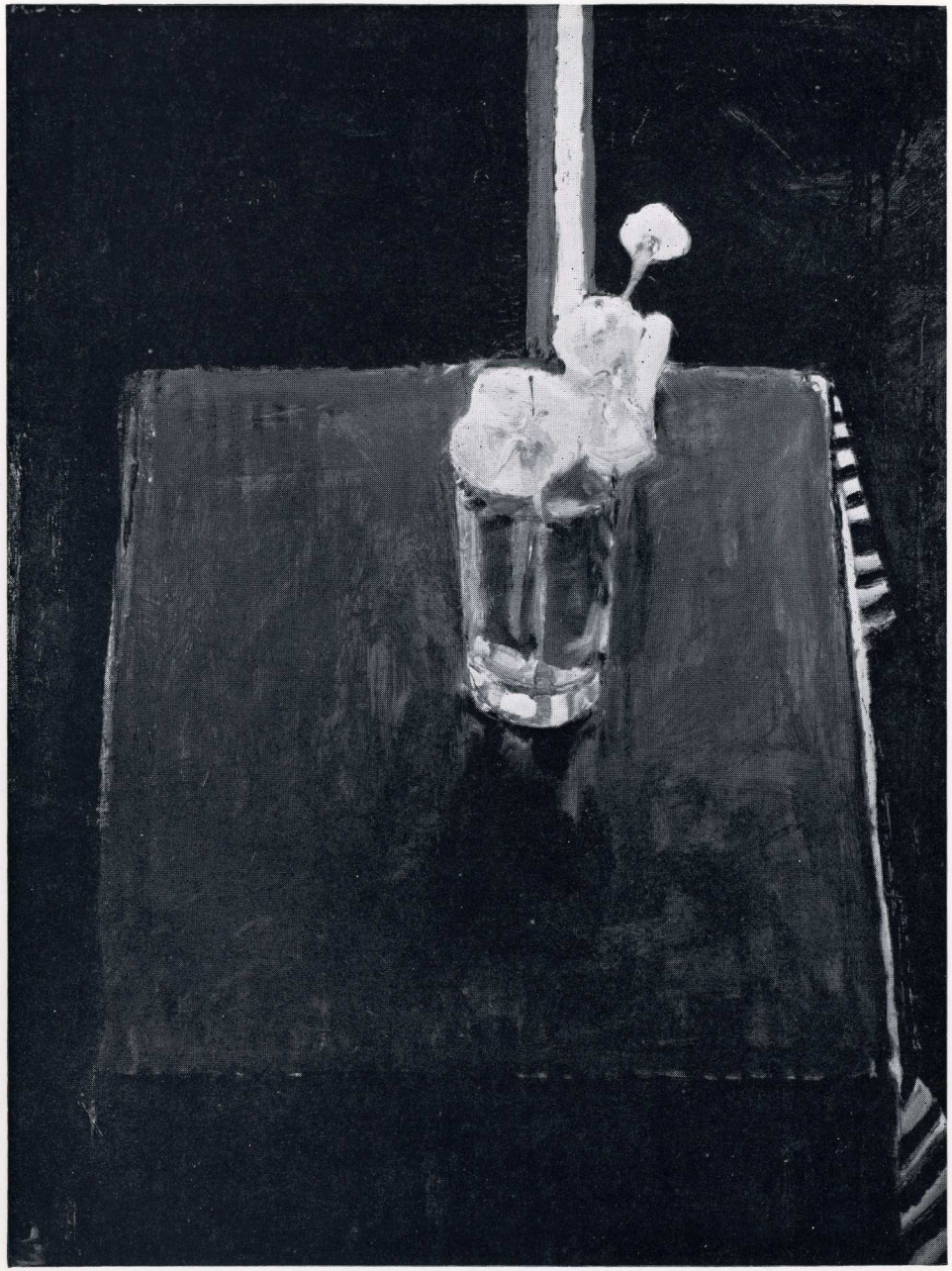
RICHARD DIEBENKORN

The exhibition will be open from 29 September to 24 October
Monday to Friday 10am to 6pm Saturdays 10am to 1pm

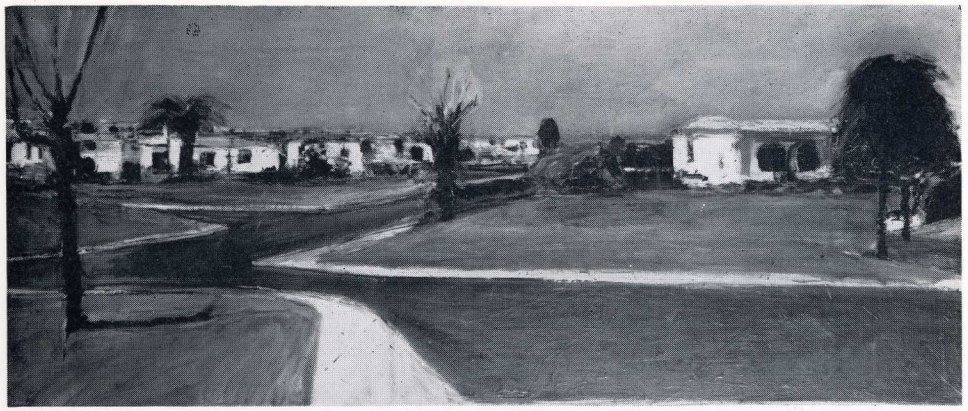
THE WADDINGTON GALLERIES

2 CORK STREET LONDON W1 . REGent 1719

Private View 29 September 3 pm to 6 pm



No. 15 Poppies 1963



No. 18 Ingleside II 1963

RICHARD DIEBENKORN

Richard Diebenkorn was born in 1922 in Portland Oregon. He attended Stanford University from 1940 to 1943. He has taught at the California School of Fine Arts and the California College of Arts and Crafts. He lives in Berkeley California. He has had many one man exhibitions including two at the Phillips Collection Washington, four at the Los Angeles County Museum, one at the Pasadena Museum, one at the Oakland Museum and four at the Poindexter Gallery in New York. A one man exhibition of his was included in the Carnegie International exhibition at Pittsburgh in 1961 and in 1964 five of his large paintings were shown in the Gulbenkian exhibition at the Tate Gallery. Museum collections include the Albright Gallery Buffalo; The Art Gallery of Toronto; San Francisco Museum of Art; Los Angeles County Museum; The Oakland Museum; Carnegie Museum of Art, Pittsburgh; Whitney Museum; Duncan Phillips Collection; William Rockhill Nelson Gallery Missouri.

1	Marin Landscape	1961-62	$51\frac{1}{2} \times 70$
2	Head of a Girl	1962	12×10
3	Seated blonde woman	1962	32×23
4	Interior with a View of White Buildings	1960	58×50
5	Woman in hat at table	1963	$34\frac{3}{8} \times 39\frac{3}{4}$
6	Tap	1962	$14\frac{1}{2} \times 20\frac{5}{8}$
7	Seated Nude arm on knee	1962	51×46
8	Woman with Calender	1961	59×57
9	Woman with a flower	1958	26×22
10	Studio floor Camelia	1962	$26\frac{1}{4} \times 21\frac{3}{4}$
11	Ashtray and Doors	1962	$29 \times 20\frac{1}{4}$
12	Divided street	1961	$24\frac{5}{8} \times 32\frac{1}{8}$
13	Reclining Nude Pink stripe	1962	$31 \times 24\frac{7}{8}$
14	Sleeping Girl	1962	$16\frac{3}{4} \times 11\frac{1}{2}$
15	Poppies	1963	$40 \times 29\frac{7}{8}$
16	Street	1961	$48 \times 51\frac{1}{2}$
17	Bridge	1961	36×39
18	Ingleside II	1963	30×70
19	Girl in Profile	1962	20×18
20	Head Lent by John Sainsbury, Esq.	1961	28×21

All measurements in inches, vertical dimensions first.

EXHIBITIONS

November	Larry Bigelow
December	Patrick Heron

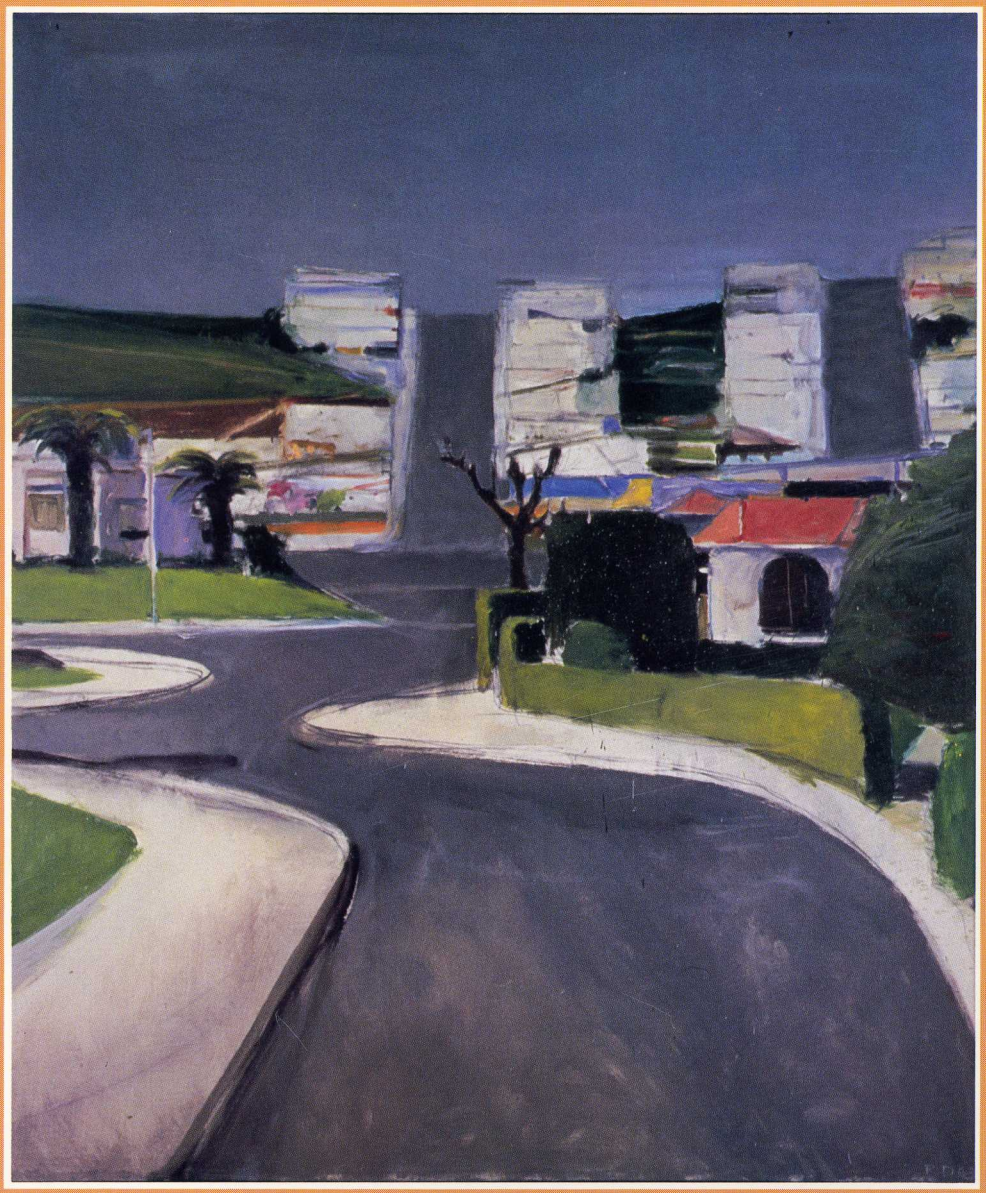
PERMANENTLY

Hitchens	Diebenkorn	P. Heron
Yeats	H. Heron	Adler
Wynter	Valenti	Mackenzie
Avery	Frost	Lobdell
Graves	Hayden	Motherwell
Frink	Bell	Alva
Hall	Gottlieb	Barker
Hilton	Adam-Tessier	Mitchell
Zack	McWilliam	K. Nicholson
Wells	Wonner	Wallis
Feininger	Bigelow	

Printed by Graphis Press Ltd, London



No. 13 Reclining Nude Pink Stripe 1962



Richard Diebenkorn.
INGLESIDE, 1953, oil on canvas.
Grand Rapids Art Museum permanent collection.

Grand Rapids Art Museum
Board of Trustees
invites you to attend a
Subscription Dinner
planned in honor of

Michigan's Masterpieces:
Art From Public Collections

Friday, June 28, 1985
7:00 p.m. Cocktails
8:00 p.m. Michigan Menu

Cook Auditorium

Please join us for the statewide premiere
opening of this monumental exhibition.

R.S.V.P. by June 21
459-4676
(Limited seating available)

Black tie
$25 per person

Michigan's Masterpieces:
Art From Public Collections

Over 100 masterpieces from public art collections throughout the state have been assembled for this exhibition. Included are American and European paintings by Winslow Homer, Edward Hopper, Richard Diebenkorn, Salvador Dali, Amedeo Modigliani and Jan Van der Heyden. Also featured in this exhibition are displays of sculpture by Edgar Degas, and a select grouping of prints by Old Masters Albrecht Durer and Rembrandt van Rijn. Aside from these fine art groupings, the exhibition also includes rare examples of Tiffany glass, silver, and other decorative arts, ancient sculpture, and works in African and Native American art. Michigan's Masterpieces has been organized to commemorate the centennial of The Detroit Institute of Arts through the Statewide Services program.

Substantial funding for this exhibition has been provided by General Motors Foundation and the State of Michigan.

Richard Diebenkorn

Early Abstractions 1949-1955

November 8 - December 9, 2000

Reception
November 8, 5:30-7:30 PM

Lawrence Rubin • Greenberg Van Doren • Fine Art

730 Fifth Avenue, at 57th Street
New York NY 10019
212-445-0444 TELEPHONE

RDLS



ONE-MAN

BERKELEY No. 8

AN EXHIBITION OF PAINTINGS AND DRAWINGS BY

MAR 1 6 1954

RICHARD Diebenkorn

WILL BE PREVIEWED ON MONDAY, MARCH 22, 1954, AT 8:00 O'CLOCK

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

PAUL KANTOR GALLERY *9013 beverly boulevard - los angeles - cr. 6-2673*

ONE-MAN

DIEBENKORN

SEPTEMBER

A

PASADENA ART MU

PAINTINGS BY RICHARD DIEBENKORN. September 6 through October 6. Galleries 6, 7, 8 has long been known throughout the country as one of San Francisco's most exciting artists. His p collections of some of the most famous American institutions and private collectors, and his wor and acclaim wherever it is shown. But, for one reason or another, there has never been a large s California. This exhibition, organized by the Pasadena Art Museum, fills the need for a compr korn's best work.

Born in Portland, Oregon, Richard Diebenkorn studied at the University of California, the Ca the University of Illinois, the California College of Arts and Crafts and summer schools of the fornia and the University of Colorado. He now lives in Berkeley, California.

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

PAINTINGS BY RICHARD HAINES. September 6 through October 12. Contemporary Galleri Pasadena Art Museum initiates a new feature of its Contemporary Galleries exhibition progra be granted a repeat one-man exhibition under the program. From now on, one exhibition a ye who has exhibited in the Contemporary Galleries ten or more years ago. It is fitting that we b distinguished artist who opened the Contemporary Galleries program eleven years ago.

Richard Haines was born in Marion, Iowa, in 1906 and studied at the Minneapolis School of Arts in Fontainbleau, France. In addition to fifteen one-man exhibitions, he has been an ex shows as those of the Metropolitan Museum, the Carnegie International, the Corcoran Biennial, Museum annual. He has been the recipient of numerous major awards and his paintings are to tions, both public and private, throughout the United States. He is represented in Los Angeles

AUG 3 0 1960

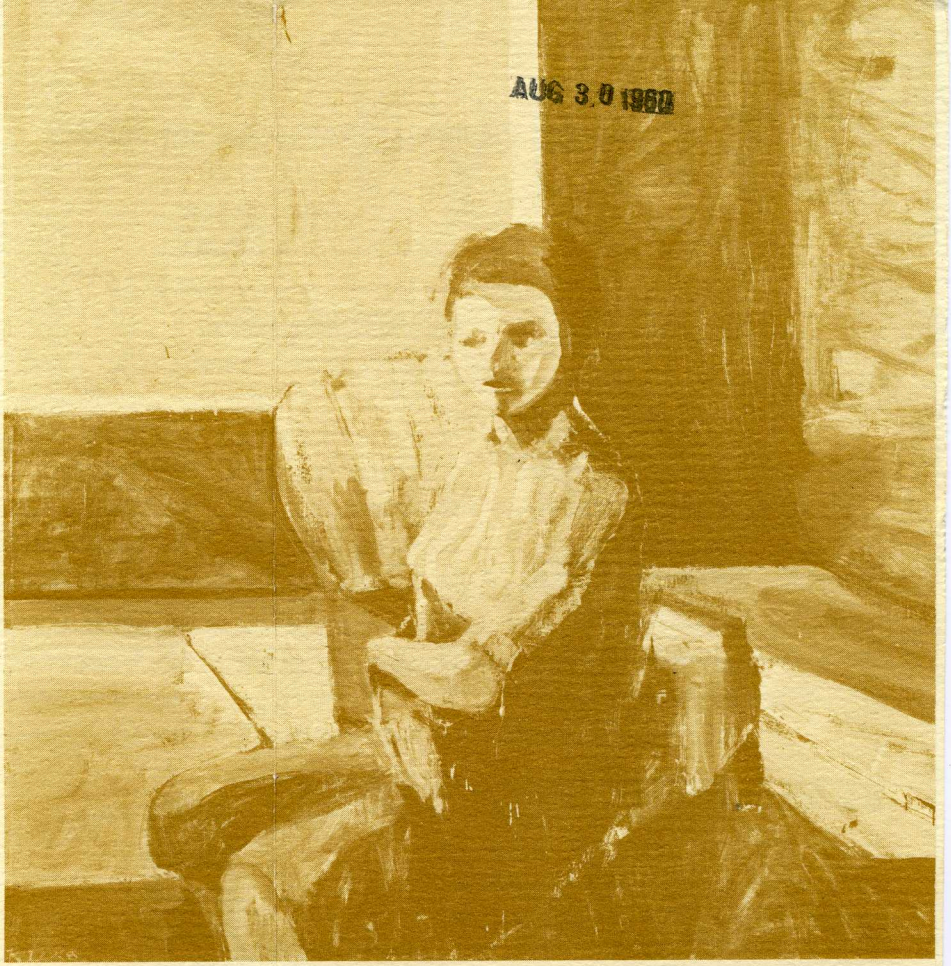
T THE
SEUM

9, 10. Richard Diebenkorn
intings are represented in the
has consistently won prizes
ale exhibition of his work in
hensive showing of Dieben-

ifornia School of Fine Arts,
University of Southern Cali-

s. With this exhibition, The
. Previously, no artist could
will be granted to an artist
gin this new policy with the

rt and the Ecole des Beaux
ibitor in such major group
nd the Los Angeles County
e found in renowned collec-
y Dalzell Hatfield Galleries.



Girl and a Striped Chair;
San Francisco Museum of Art

FIBERS: TOOLS AND WEAVES. September 6 through October 12. Galleries 3, 4, 5. The weaving process, one of the oldest crafts practiced by man, still remains a principal requirement in today's industrial society. A designer-craftsman of today selects his vocation according to his personal needs and abilities; he may be a manufacturer or he may use the process as an artistic expression.

Nonprofit Organization
U. S. POSTAGE
PAID
Permit No. 655
Pasadena, Calif.

Library, Los Angeles Co. Museum
Exposition Park
Los Angeles 7, Calif.

1960 SEPTEMBER

PASADENA ART MUSEUM
46 North Los Robles Avenue
Pasadena, California

EVENTS

TUESDAY, SEPTEMBER 6

(1) Opening reception. Paintings by Richard Diebenkorn. 8 - 10 p.m.

(2) Paintings by Richard Haines

(3) Fibers: Tools and Weaves

TUESDAY, SEPTEMBER 20

8:00 p.m. Panel Discussion on *Fibers: Tools and Weaves* sponsored by the Southern California Designer-Craftsmen. Refreshments. Free to all.

WEDNESDAY, SEPTEMBER 28

10:00 a.m. Lecture by Gerald Nordland, Director of Curriculum at Chouinard Art Institute, on the paintings of Richard Diebenkorn. This is the first in the fall series of Wednesday morning lectures. Admission 50 cents.

SUNDAY, OCTOBER 2

3:00 p.m. Sunday afternoon Gallery Talk. The Museum is starting a new series of Gallery Talks and Tours on alternate Sundays by Mrs. Virginia Hoadley, Assistant Curator of Education. The talks will feature works from the Museum collection and Special Exhibitions. Free to all.

PASADENA ART MUSEUM
46 North Los Robles Avenue
SYcamore 3-6167
Thomas W. Leavitt - Director

MUSEUM HOURS:
Tues. 10 a.m. - 9 p.m. Wed. through Sat. 10 a.m. - 5 p.m.
Sundays 2 - 5 p.m. Mondays closed.

BOARD OF TRUSTEES PASADENA ART MUSEUM

Mrs. Anson C. Moore, President
Mr. Dana C. Smith, 1st Vice-President
Mrs. Reese H. Taylor, 2nd Vice-President
Mr. Robert Dunlap, Secretary
Mr. Russell V. Fergoda, Treasurer

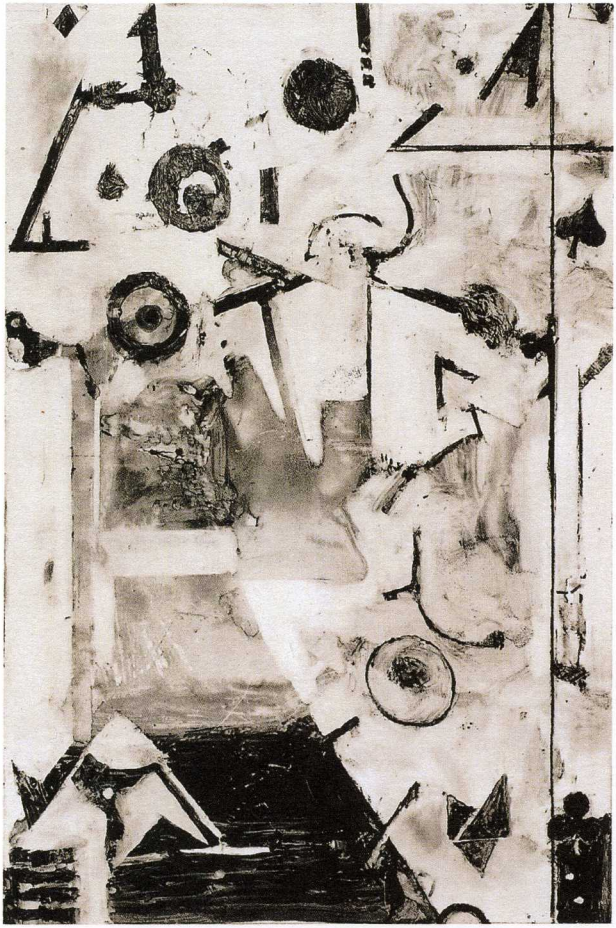
Mr. Baldwin M. Baldwin
Mrs. Lawrence Barker
Mr. Thomas E. Bracken
Mr. William Burgess
Mrs. Thurmond Clarke
Mrs. Edward C. Crossett
Mr. Wesley I. Dumm
Mr. Robert H. Dunlap
Mr. Leonard Edmondson
Mr. Russell V. Fergoda
Mrs. Donald W. Hamblin
Mr. Arthur Hanisch
Mrs. Paul H. Hanson
Mrs. Truax Hunter
Mr. Harold S. Jurgensen
Mr. Jules Langsner
Mrs. Anson C. Moore
Mrs. James G. Newcomb
Mrs. John J. Pike
Mr. Robert A. Rowan
Mrs. Francis E. Schlueter
Mr. Dana C. Smith
Mr. Jack W. Smock
Mr. Willis Stork
Mrs. Reese H. Taylor
Mr. Wayne R. Williams
Mr. Emerson Woelffer
Mr. H. Dudley Wright
Mrs. Converse Cole*
Mrs. Robert McGough*
Mrs. George Vernon Russell*

* *Ex Officio*

STAFF MEMBERS

Dr. Thomas W. Leavitt, Director
Miss Barbara Stewart, Assistant to the Director
Mrs. Gervaze B. Dawes, Membership Secretary
Mrs. Claire Milker, Receptionist
Mrs. Nancy Watts, Acting Director of the Junior Art Workshop
Mrs. Virginia K. Hoadley, Assistant Curator of Education
Mr. Karl Pongratz, Custodian
Mr. Dow Bristol, Assistant Custodian

ANNOUNCEMENT: The Pasadena Art Museum is pleased to announce the appointment of Mrs. Nancy Watts as Acting Director of the Junior Art Workshop during Mr. Ellis' leave of absence and the appointment of Mrs. Virginia K. Hoadley as Assistant Curator of Education.



ok

RP92

ARTIST'S FILE

RICHARD DIEBENKORN

JULY 10 - AUGUST 24 2002

OPENING RECEPTION
WEDNESDAY JULY 10
6:30 - 8:30 PM

VALET PARKING

H E M P H I L L
1027 33RD STREET NW WASHINGTON, DC 20007
202.342.5610 HEMPHILLFINEARTS.COM

UNTITLED #7, 1993, 1-COLOR LITHOGRAPH, 16" X 12 1/8"

RICHARD DIEBENKORN

PRINTS

LIBRARY
SEP 28 1984
LOS ANGELES COUNTY MUSEUM OF

11 SEPTEMBER - 13 OCTOBER

PATRICIA HEESY GALLERY
50 W 57 STREET NY NY 10019 212 245 1420



OCTOBER 12-DECEMBER 31, 1989

RICHARD DIEBENKORN
Graphics 1981-1988

Mr. Gerald Nordland, curator of the exhibition and essayist for the catalog will present a lecture on Richard Diebenkorn's work on Thursday, November 2, 1989 at 8 pm at the Yellowstone Art Center. This exhibition has been generously funded, in part, by the National Endowment for the Arts.

INTERNATIONAL FOLK ART: TOYS

Mr. Willem Volkersz, essayist and contributor to the exhibition will lecture on Thursday, November 16, 1989 at 8 pm at the Yellowstone Art Center.

YELLOWSTONE ART CENTER

DIEBENKORN, RICHARD

Yellowstone Art Center
401 North 27th Street
Billings, Montana 59101

Non-Profit
Organization
U.S. Postage
PAID
Permit No. 770
Billings, MT

OCTOBER 12, 1989

The Yellowstone Art Center will have its special opening day to celebrate the Silver Anniversary: October 1964-October 1989

Refreshments will be served throughout the afternoon and evening. Members and friends are invited to join us for this celebration and to see the new exhibitions.

On November 9 and 10 the Museum Shop opens its Holiday Rooms accompanied by the Annual Bake Sale and luncheons.

LOS ANGELES COUNTY MUSEUM
OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CA 90036

You are invited

to the
opening reception of

Richard Diebenkorn
Works on Paper
from the
Anderson Collection

Tuesday March 9,1993
from 6 to 8 p.m.

Please RSVP
by March 5
(213) 740-4561

Opening remarks by
Maurice Tuchman,
Senior Curator,
Twentieth Century Art,
Los Angeles County
Museum of Art.

Refreshments will be
served.

Cover: #4, *41 Etchings Drypoints*, 1965
Photo courtesy of Stanford University
Museum of Art

Tuesdays at Fisher

For further information
and to RSVP
call (213) 740-4561

Tuesdays at Fisher is a weekly, informal program of dialogue, workshops, and performances.

All programs run from noon to 1 p.m. at the Gallery.

Bring your lunch. Dessert and refreshments will be provided.

March 16: Chamber Music in the Gallery.

March 23: "Richard Diebenkorn in Context," with Dr. Susan C. Larsen, Professor of Art History, University of Southern California.

March 30: Children's Education Day: "Clubs and Spades: A Collage and Drawing Workshop."

April 6: A walk-through with the Museum Studies Program curators: a series of short talks, each focusing on a specific element of the exhibition.

April 13: A walk-through with Dr. Selma Holo, Director of Fisher Gallery and the Museum Studies Program.

Wake-up Call!

Art and Responsibility

Please RSVP by March 23 (213) 740-4561

Thursday, March 25, 5.30 to 6.30 p.m.

Wake-up Call! was created in response to the civil unrest in Los Angeles last spring. The program explores the social issues reflected in the art currently on display.

Fisher Gallery presents a panel discussion with Noel Korten, Curator and Program Director at the Los Angeles Municipal Art Gallery; Ilene Segalove, multi-media artist; Joe Smoke, artist and Director of the Los Angeles Center for Photographic Study (LACPS); and moderated by Dr. Susan C. Larsen, Professor of Art History, University of Southern California. Within this context and inspired by the art on display, the audience is invited to participate as the panel discusses whether art has a responsibility and if so, to whom.

Richard Diebenkorn

Works on Paper
from the
Anderson Collection

At Fisher Gallery
March 10
through April 17, 1993

Gallery hours
Noon to 5
Tuesday through Friday;
Saturdays 11 to 3.

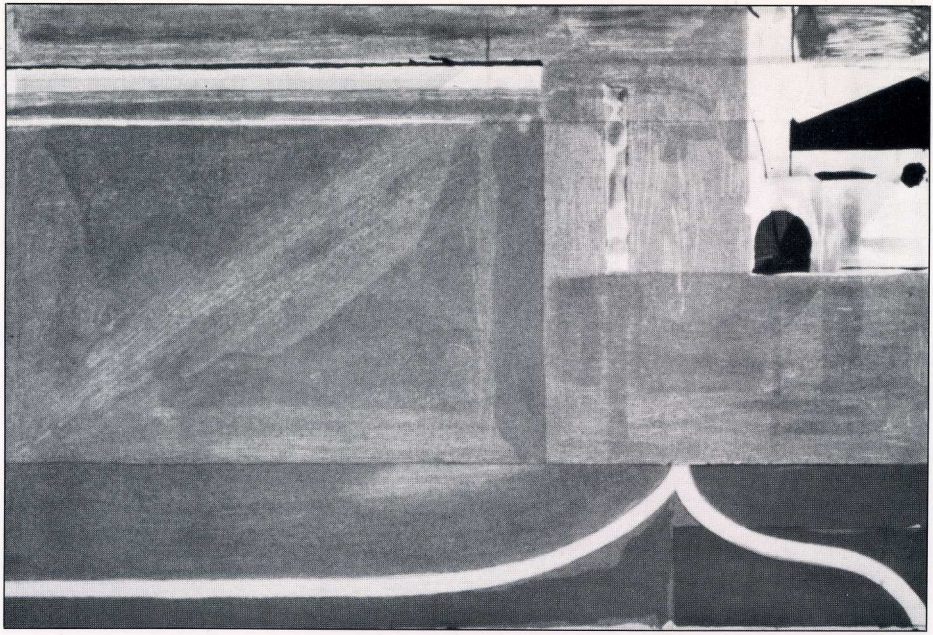
The Harry W. and Mary Margaret Anderson Charitable Foundation have sponsored in part this exhibition.

ARTIST'S FILE

Richard Diebenkorn

Works on Paper
from the
Anderson Collection





DIEBENKORN 'OCHRE' 1983 COLOR WOODBLOCK

PRINTS

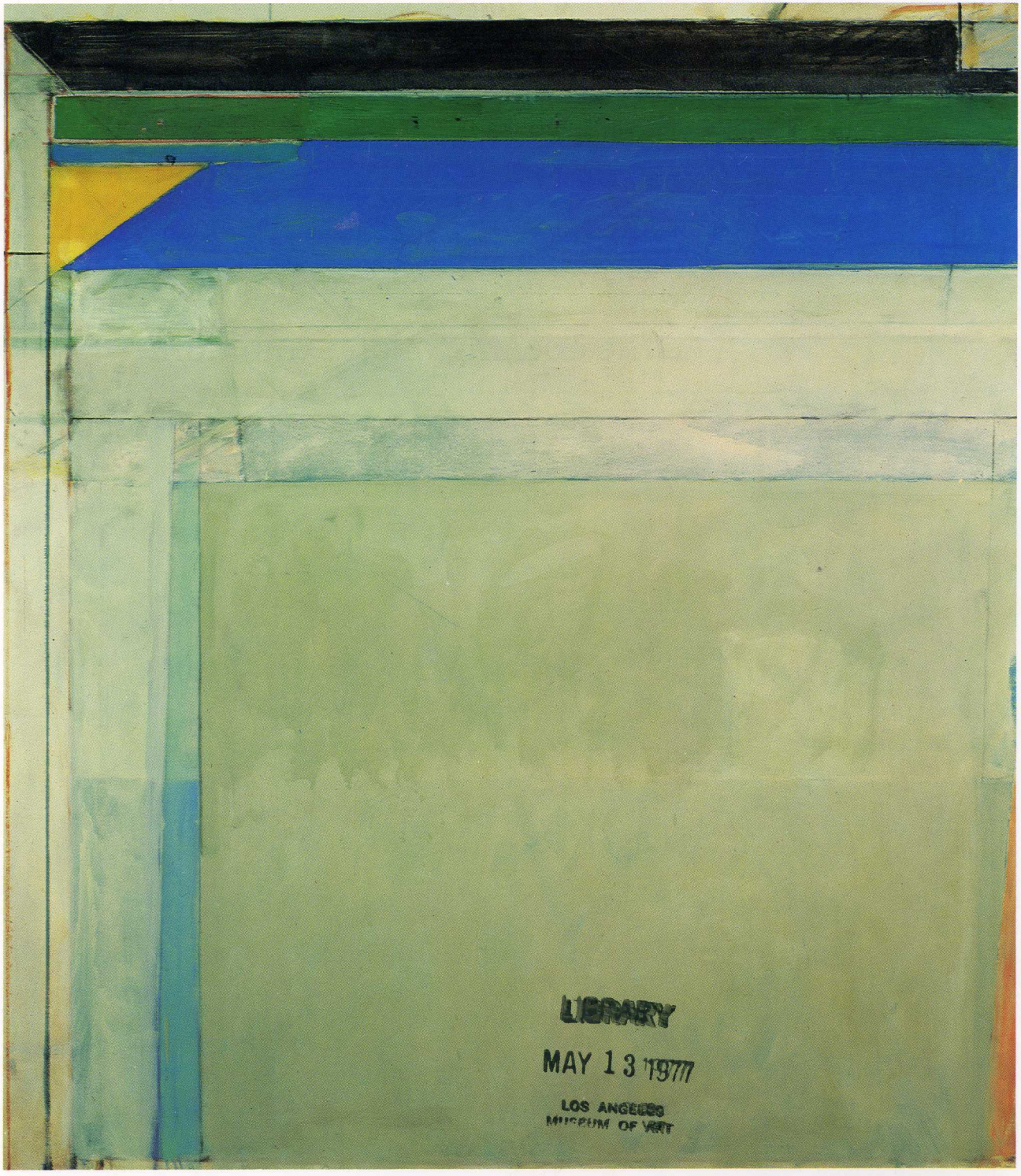
DIEBENKORN,

FRANKENTHALER
DIEBENKORN
GANZER & RUSCHA
FISCHL

FEBRUARY 28 · MARCH 31

PATRICIA HEESY GALLERY
50 W 57 STREET NY NY 10019 212 245 1420

ONE-MAN



LIBRARY
MAY 13 1977
LOS ANGELES
MUSEUM OF ART

RICHARD DIEBENKORN

You are cordially invited
to the opening of an exhibition
of recent paintings by

RICHARD DIEBENKORN

Saturday, May 7, 1977
from 10 a.m. to 5:30 p.m.
The exhibition will continue
to June 2, 1977.

M. Knoedler & Co., Inc.
19 East 70th Street, New York
Telephone (212) 794-0550



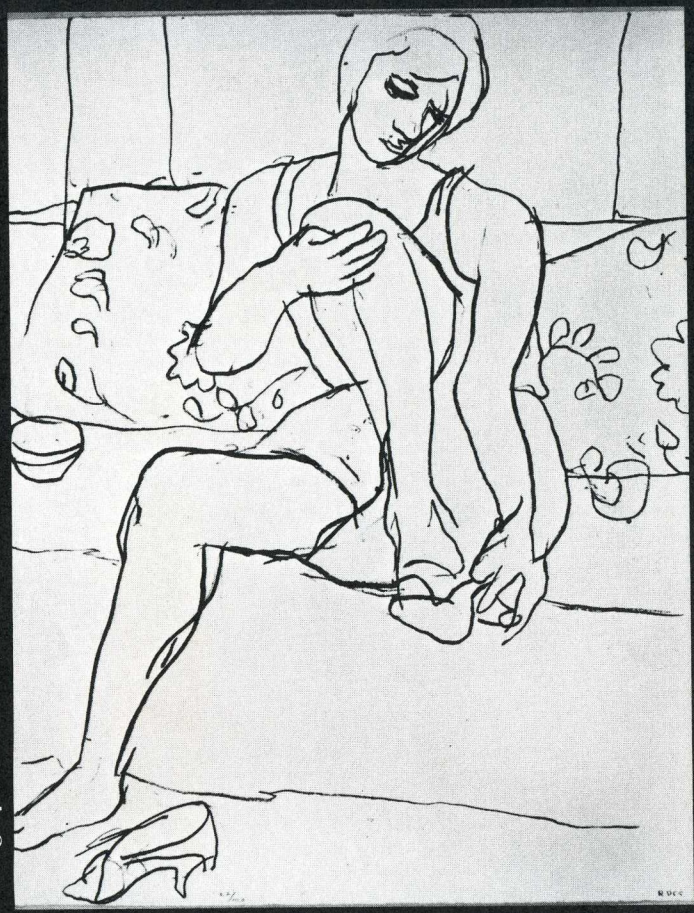
CONSTRUCT (DRYPOINT) 1980 20X26

RICHARD DIEBENKORN

ETCHINGS AND DRYPOINTS

10 SEPTEMBER - 12 OCTOBER

PATRICIA HEESY GALLERY
50 W 57 STREET NY NY 10019 212 245 1420



G2284 — Seated Girl on Sofa, 1965
lithograph: 24″ x 19″, edition of 100



G2278 — Seated Woman Drinking from Cup, 1965
lithograph: 30¼″ x 22¼″. edition of 100

RICHARD DIEBENKORN

FIGURES

November 28 — December 16

MARTHA JACKSON GRAPHICS
32 EAST 69 ST., NEW YORK, N.Y. 10021

G2273 — Seated Woman, Striped Dress, 1965
lithograph: 28⅛″ x 22⅜″, edition of 100



New Spaces

Opening Exhibitions

ONE-MAN

The Board of Trustees of the San Francisco Museum of Art invites you to the Members' Preview of New Spaces and the opening exhibitions.

Richard Diebenkorn:
The Ocean Park Series

Peter Voulkos:
Bronze Sculpture

Ansel Adams:
Recollected Moments

A Decade of Ceramic Art: 1962-1972,
from the collection of
Prof. and Mrs. R. Joseph Monsen

Rental Gallery Fall Exhibition
(Works may be rented at the Preview
but not removed until Saturday,
October 14.)

MIX: Museum Intercommunity Exchange
Roots II, The Asian Community

Friday, October 13, 1972
from eight to midnight

San Francisco Museum of Art
Van Ness Avenue at McAllister Street

This invitation admits two.
Please present at door.
Members' guests, $2 per person

Refreshments, Music

Dress fantastic

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 2 0 1972

LITHOGRAPHS
ETCHINGS

DIEBENKORN

MAY 6 to JUNE 8

TOM BORTOLAZZO
12 WEST ANAPAMU STREET
SANTA BARBARA, CALIFORNIA

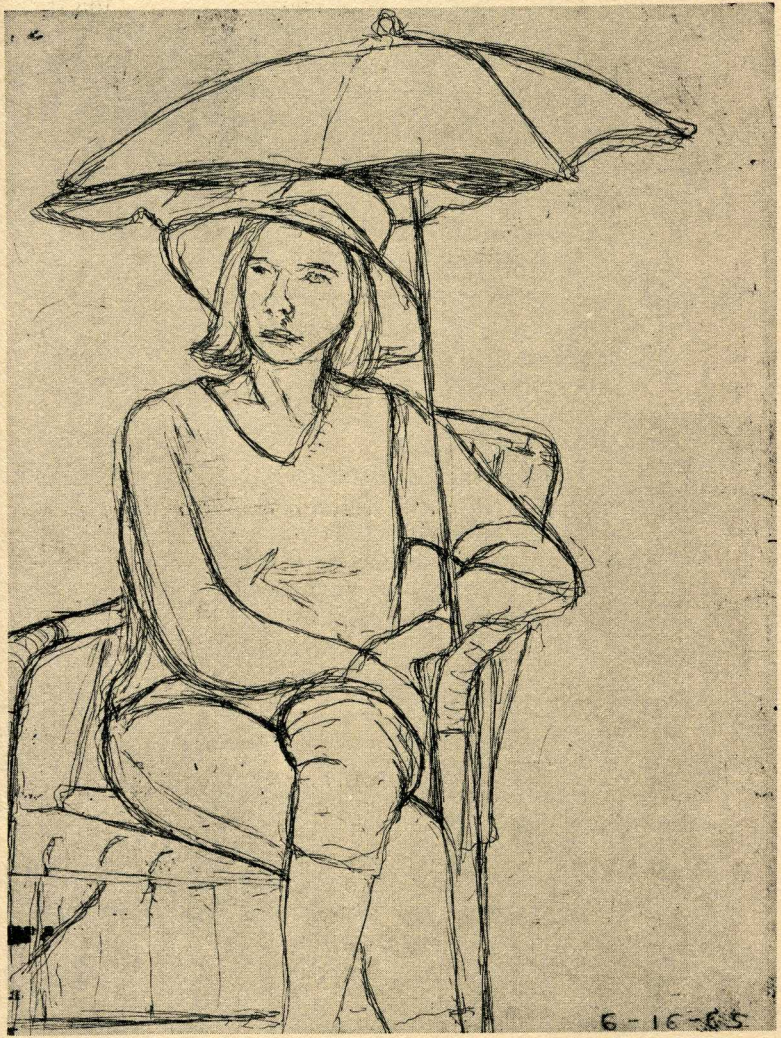
"Diebenkorn is unquestionably the most powerful painter in this style. He gives it a stature it would not otherwise have and goes beyond that to explore personal territories which have not been staked out as common properties of the movement."

Paul Mills, from an article on the bay area figurative style.
ART IN AMERICA, Vol. 3, 1964

"The subject matter of the etchings and lithographs, all of which were executed in 1965, is the female figure, clothed and nude, lolling about or sitting meditatively in interior views. It is one of the persistent themes of Mr. Diebenkorn's art and one that he invests with a rigorous formal clarity. That is, when the artist is pursuing figurative considerations, for Mr. Diebenkorn's work, over the years, has been characterized by a restless shuttling back and forth between its largely abstract origins in the early fifties and his later involvement with figure and landscape painting.

In Mr. Diebenkorn's prints, the figure is, at times, treated simply as one form among other forms. At other times, there is an attempt at characterization and mood, as in the fine etching of a woman seated in a striped armchair. The work shifts too, from purely linear exercises such as the spare, elegant, Matisse-like drypoint is of a woman slouched in a chair to detailed compositions such as the soft-ground etching of two women in conversation. The playoff between the intensely formal considerations of the drawing and the intimist nature of the subject matter provides much of the tension in Mr. Diebenkorn's graphic work."

James R. Mellow, NEW YORK TIMES, 1972


6-16-65

ONE-MAN

RICHARD DIEBENKORN

FIGURES

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 1 1 1973

MAY 1973

Born: 1922 Portland, Oregon

Education: Stanford University, 1940-43, B.A. 1949
University of California, 1943
California School of Fine Arts, 1946
University of New Mexico, M.A. 1951

Teaching: University of Illinois
San Francisco Art Institute
Artist-in-Residence, Stanford University
University of California at Los Angeles

Exhibits: Legion of Honor, San Francisco
Lucien Labaudt Gallery, San Francisco
University of New Mexico
Paul Kantor Gallery, Beverly Hills
San Francisco Museum of Art
Oberlin College
University of California
Alan Frumkin Gallery, Chicago
Oakland Art Museum
Poindexter Gallery, New York
Swetzoff Gallery, Boston
Pasadena Art Museum
Phillips Gallery, Washington, D. C.
De Young Museum, San Francisco
Stanford University
Washington Gallery of Modern Art
Tate Gallery, London
Waddington Galleries, London
Jewish Museum, New York
Pavilion Gallery, Balboa, California
Albright-Knox Gallery, Buffalo, New York
Museum of Art, Carnegie Institute, Pittsburgh
Cincinnati Art Museum
Santa Barbara Museum



DIEBENKORN, RICHARD

Opening Saturday, December 21 - 11:00-5:30 PM

Richard Diebenkorn, recent drawings
Poindexter Gallery, 21 West 56th Street
New York, N. Y. 10019

Dec. 21 - Jan. 30, 1969

LIBRARY
OCT 23 1981
LOS ANGELES COUNTY
MUSEUM OF ART

ONE-MAN

Richard Diebenkorn

Early Abstract Works 1948-1955

March 12 - April 19

Reception for the artist · Wed. March 12, 5:30-7:30 p.m.

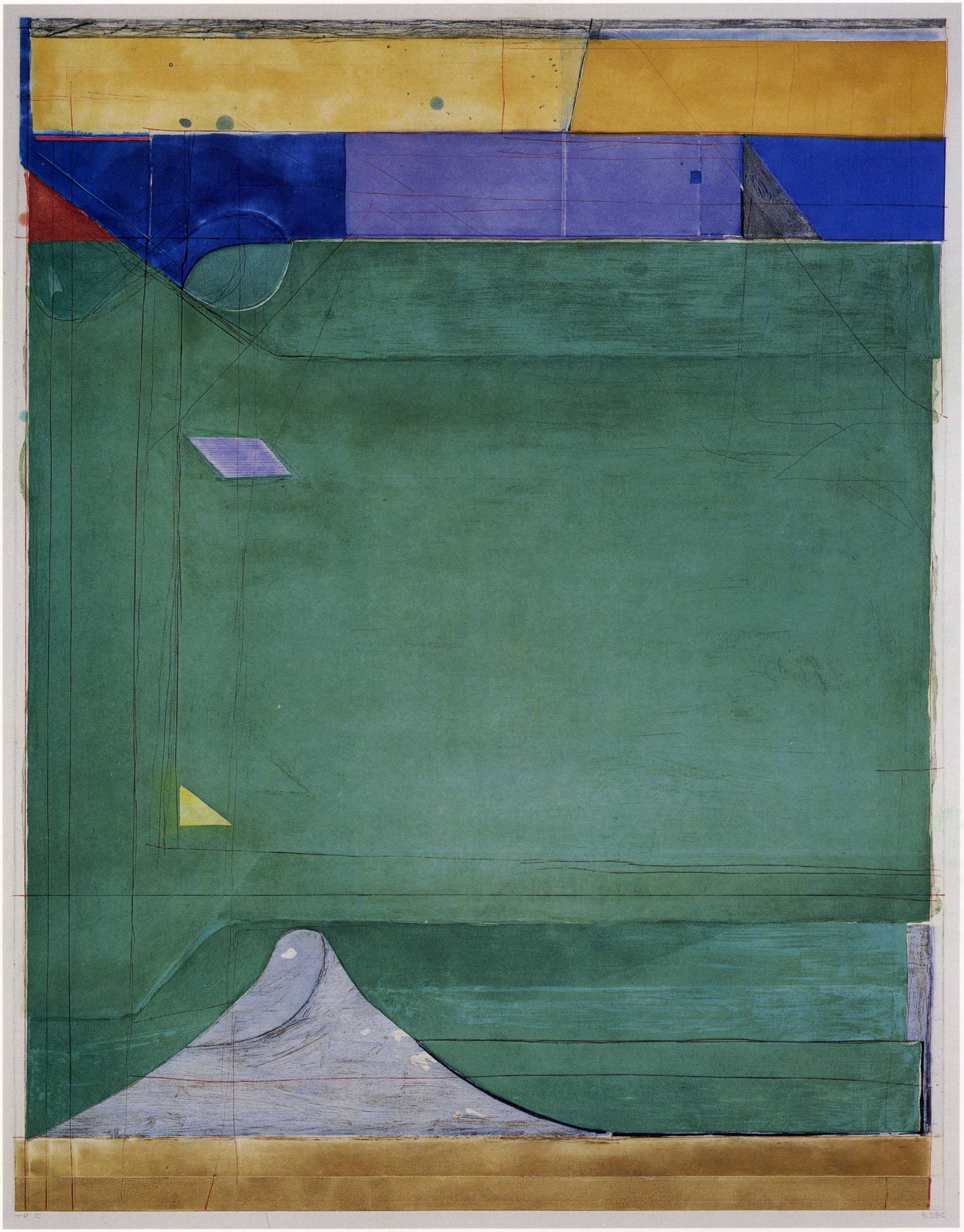
MAR 21 1975
LOS ANGELES COUNTY MUSEUM OF ART

John Berggruen Gallery

228 Grant Avenue · San Francisco, Ca. 94108

Brochure Upon Request

3 MAR 1975
SERVICE
AM



RICHARD DIEBENKORN PRINTS: 1948-1992

ARTIST'S FILE

RICHARD DIEBENKORN PRINTS: 1948-1992

May 10 - June 30, 1993

Richard Diebenkorn (1922-1993) is an artist who resisted following mainstream currents, creating a highly personal artistic vision which reveals such diverse influences as the American and European Modernists and the Abstract Expressionists. The artist's early work was inspired by the abstract canvases of de Kooning, Still and Rothko. By the mid 1950s, Diebenkorn had begun to work in a representational style known as Bay Area Figuration. Prevalent among these works are still lifes and images of women which show the artist's intense interest in Cézanne, Picasso, Matisse, and the American Edward Hopper. In 1967 the artist returned to abstraction, creating the luminous play with color planes known as his Ocean Park series. This abstract mode became the artist's signature style and was to occupy him for the next three decades. Diebenkorn's graphic work mirrors the stylistic transitions of his painting, moving from abstraction, to figuration, to imagery based on the Ocean Park works. The artist turned to printmaking as a hiatus from painting, a separate activity in which he could reinterpret themes and explore new media.

Educated at Stanford University, the California School of Fine Arts in San Francisco, and the University of New Mexico at Albuquerque, Diebenkorn remained on the West Coast, living in Santa Monica since 1966. Here, he created his Ocean Park paintings as evocative abstractions of his surrounding landscape. His work has been the subject of numerous exhibitions, including retrospectives at the M.H. De Young Memorial Museum in San Francisco (1963), the Albright-Knox Art Gallery in Buffalo (1976), the San Francisco Museum of Modern Art (1983), and the Whitechapel Art Gallery in London (1991). This exhibition encompasses the graphic work of Richard Diebenkorn from 1948, when he created his first prints, a series of abstract lithographs, to the luminous aquatint washes of his final works.

Diebenkorn's earliest prints began as personal projects. His first graphic work was a collaborative project with several other young artists, to raise funds for the Seashore Gallery of Modern Art in Sausalito. To help with the finances of this gallery, six of the artists who exhibited there produced a portfolio of offset lithographs, entitled *Drawings* (1948, fig. 1), which they sold for one dollar. Diebenkorn's contribution to the portfolio was three lithographs. The following year the artist executed his only other print of the 1940s and 50s, an abstract drypoint inscribed to his mother-in-law.

It wasn't until the 1960s that Diebenkorn began making prints in earnest. Having turned to representational imagery in 1955, the artist had been working in the Bay Area Figuration style for several years in his paintings and drawings before he began to explore similar ideas in prints. Working at the UCLA print studio, he created four etchings, including a study of a woman seen from behind (1961, fig. 2), a work perhaps inspired by a Matisse print in Diebenkorn's own collection. Diebenkorn was also one of the artists selected to work at the Tamarind Lithography Workshop, a newly founded press in Los Angeles. Under the guidance of Tamarind's founder June Wayne, Diebenkorn created a series of sixteen figurative and landscape images, including his first color print, a reclining figure worked in primary colors (1962). Diebenkorn's work at Tamarind was experimental in nature. The lithographs were executed in small editions, sometimes in several states. Eight years later the artist returned to Tamarind to create one of the earliest prints relating to the Ocean Park paintings, a boldly colored lithograph, *Untitled* (1970, fig. 10). Despite the beauty of these vibrant images, the artist did not return to color printing again until the 1980s.

Diebenkorn often was stimulated to begin print projects when he had exhausted himself as a painter. It was, for instance, after his first large painting retrospective, in 1963, that he sought out a young printer in Berkeley, California–Kathan Brown, the founder of Crown Point Press. On a press set up in her basement, Brown worked with Diebenkorn, encouraging him to explore intaglio printmaking. Enthused by her skill, Diebenkorn created over one hundred etched plates by 1965. He kept copper etching plates in his studio and his home, where he could spontaneously draw from life directly on the plates. The final impressions show many small changes, which Diebenkorn preferred to leave on the plate as evidence of the artist's revisionary process. In 1965 Diebenkorn selected a group of these prints for publication in a portfolio entitled *41 Etchings Drypoints*. The artist's first formal publication, the prints depict nostalgic renditions of everyday life: images of women alone in interiors, domestic

scenes and portraits. Although he would work with other printers throughout his career, Diebenkorn continually returned to Kathan Brown's workshop.

Diebenkorn executed several other works during the early 1960s in the Bay Area Figuration style. Among these were a series of monochromatic, representational lithographs made at Original Press, a San Francisco publisher. There are seven known prints from this series, which is dominated by images of seated women (figs. 4-8; fig. 6, illustrated). Diebenkorn completed two additional lithographs at this press after it had been sold during the mid 1960s, and renamed Collector's Press. These prints *[Seated Woman at a Table]* (1967, fig. 9), from the portfolio *10 West Coast Artists*, and an untitled color lithograph related to the Ocean Park paintings, were done in 1969. The latter work marks the artist's final return to abstraction.

For the next six years Diebenkorn was focused almost exclusively on his Ocean Park paintings. It was again after a retrospective in 1976, that Diebenkorn returned to printmaking as a form of catharsis. His three major print projects from the 1970s were the portfolios *Nine Drypoints and Etchings* (1977), *Six Softground Etchings* (1978, fig. 11), and *Five Aquatints with Drypoint* (1978). In these prints, he used the burin, etching needle, and bands of aquatint rather than the paintbrush, to create haunting geometric shapes, which he himself referred to as "the bones" of Ocean Park.

Although Diebenkorn had made color lithographs as early as 1962, he was reluctant to make color intaglio prints, believing that he would be unable to control the ink sufficiently. At the instigation of Kathan Brown, in 1980 the artist decided to investigate the color aquatint process, the most painterly of printing techniques. His decision proved rewarding, as the eight brilliantly colored aquatints of 1980 are considered his most successful graphic works. It is in these prints that the artist most effectively translated the ideas and imagery of his paintings into the print medium. Noted among this series is *Large Light Blue* (1980, fig. 12), in which the color is elusively both bright and translucent.

Diebenkorn continued to work in color throughout the 1980s. Unusual among his imagery of this period are the likenesses of clubs and spades, an allusion to the artist's childhood fondness for tales of chivalry. These images appear in several individual works and are also gathered in two portfolios: *Clubs and Spades* (1981) and *Five Spades* (1982). During this period Diebenkorn also began working with Gemini G.E.L. in Los Angeles, where in 1985 he completed a monumental color lithograph entitled *Twelve* (1985, fig. 27). As the artist's confidence as a printmaker grew, he executed other large scale, technically complex works. Notable among these is *Green* (1986, fig. 29).

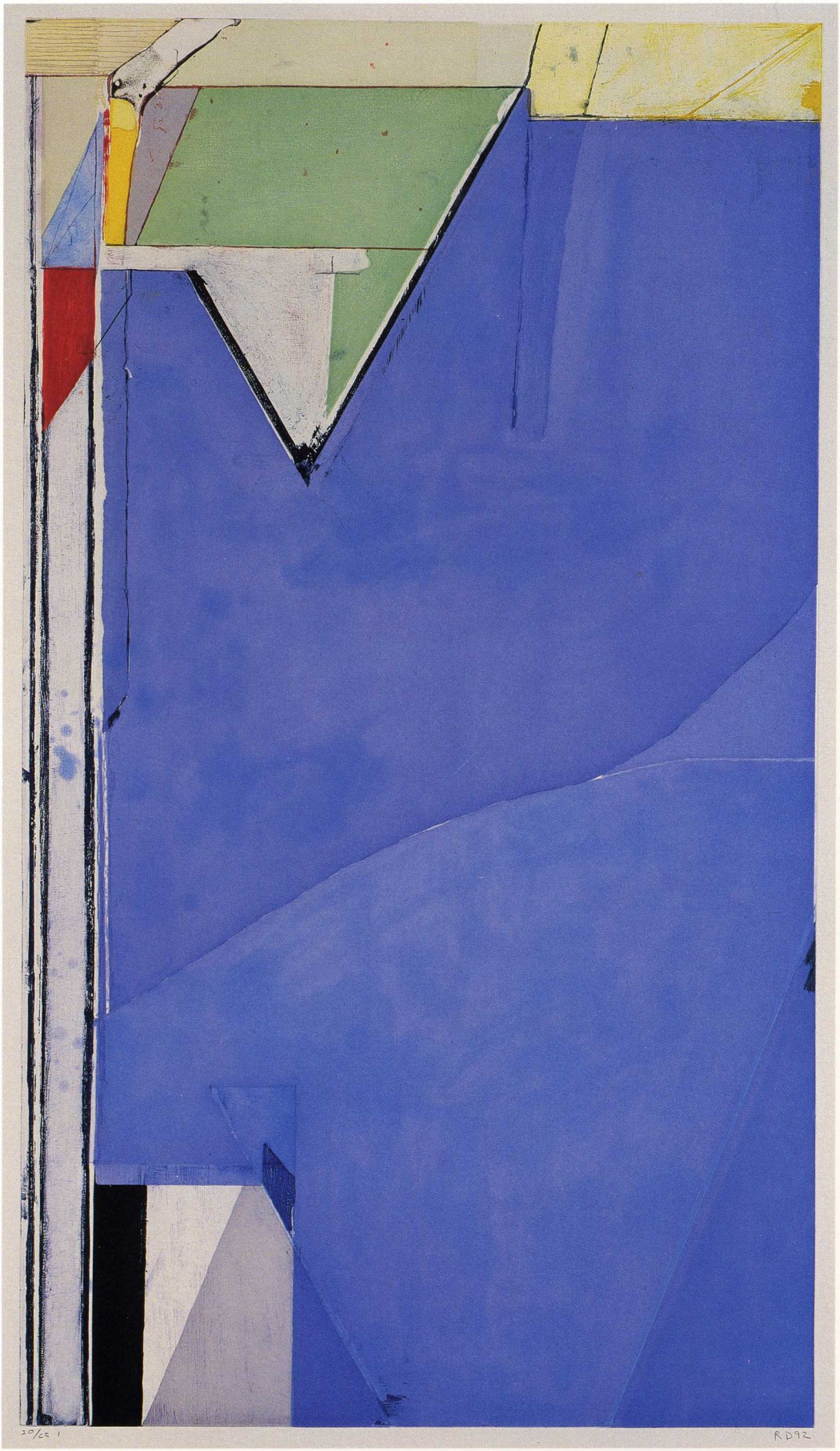
Having mastered color lithography and color aquatint, Diebenkorn began to explore a new medium in the 1980s: the color woodcut. To begin this process he traveled to Crown Point's studio in Kyoto, Japan, to work firsthand with artisans trained in the ancient art of *ukiyo-e.* The artist began with a drawing which he desired to translate into a print. Working from the drawing, artisans in Kyoto painstakingly carved a single block for each of the colors. Thin layers of water based ink were then applied to each block and printed so that the resulting image captured as closely as possible the subtle values of color in the original drawing. Diebenkorn's first woodcut completed in this manner was *Ochre* (1983, fig. 22), followed by *Blue* (1984, fig. 23) and *Blue with Red* (1987, fig. 31).

In the final years of his career Diebenkorn continued to make sumptuous color aquatints that closely mirrored his paintings. *Touched Red* (1991, fig. 34), *High Green, Version I* (1992, fig. 37), and *High Green, Version II* (1992, fig. 38) are noteworthy works from this period. Executed during the years when painting was becoming increasingly difficult for the artist, these final works reveal both an evocative fragility in their lucid washes of color and a forceful strength in the confident balance of color planes.

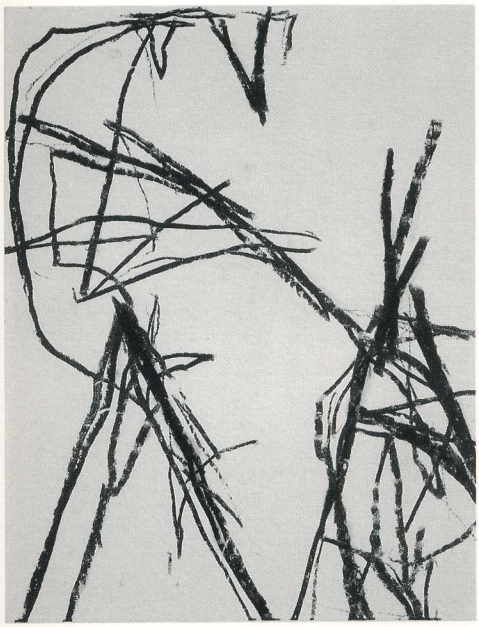
This exhibition traces, through the print medium, the progress of ideas and images of one of America's outstanding contemporary painters. Despite the variety of modes of representation in Diebenkorn's graphic work from 1948-92, it is marked for the harmony and sense of balance achieved by the artist, in each work, and in his collected oeuvre.

For their help in organizing this exhibit I would like in particular to thank Karen McCready at Crown Point Press, New York and Mary Lohnes.

SUSAN SHEEHAN



37.



1.

1. Drawings, 1948.
Portfolio of 16 offset lithographs by James Dixon (2), Richard Diebenkorn (3), John Hultberg (3), Walt Kuhlman (2), Frank Lobdell (3), and George Stillman (3). Printed and published by Eric T. Ledin, Mill Valley, California. Each signed in pencil on the support sheet or image. Sheet: 8 1/2 x 11 inches. Support sheet: 10 1/4 x 12 3/4 inches. This set retains its original black construction paper portfolio cover. Illustrated.
The artists whose work is included in this portfolio were exhibiting at the Seashore Gallery of Modern Art in Sausalito. Planned as a fundraiser for the gallery, the projected edition of the portfolio was 200. The gallery closed soon after this project was begun, and it is thought that only about 50 portfolios were actually printed.

2. Backside View of Reclining Nude Woman, 1961.
Etching. Printed by Wesley Chamberlain. Edition: 9, unpublished. Signed, dated and numbered in pencil. Image size: 11 15/16 x 8 7/16 inches.

3. Untitled, 1961.
Lithograph. Printed and published by Tamarind Lithography Workshop, Los Angeles. Edition: 20, ii/II, plus proofs. Initialed, dated and numbered in pencil. Image size: 27 1/2 x 21 3/8 inches.

4. [Seated Figure in a Director's Chair], 1965.
Lithograph. Printed and published by Original Press, San Francisco. Edition: 100, plus proofs. Initialed, dated and numbered in pencil. Image size: 25 1/4 x 19 1/2 inches.

5. [Seated Nude], 1965.
Lithograph. Printed and published by Original Press, San Francisco. Edition: 100, plus proofs. Initialed, dated and numbered in pencil. Image size: 26 1/4 x 20 inches.

6. [Seated Woman Drinking from a Cup], 1965.
Lithograph. Printed and published by Original Press, San Francisco. Edition: 100, plus proofs. Initialed, dated and numbered in pencil. Image size: 27 1/2 x 20 5/8 inches. Illustrated.

7. [Seated Woman on a Sofa], 1965.
Lithograph. Printed and published by Original Press, San Francisco. Edition: 100, plus proofs. Initialed, dated and numbered in pencil. Image size: 24 x 19 1/8 inches.

8. [Woman Seated in an Armchair], 1965.
Lithograph. Printed and published by Original Press, San Francisco. Edition: 100, plus proofs. Initialed, dated and numbered in pencil. Image size: 24 7/8 x 24 3/8 inches.

9. [Woman Seated at a Table], 1967.
Lithograph. Printed and published by Collector's Press, San Francisco. Edition: 75, plus proofs. Initialed, dated and numbered in pencil. Image size: 30 1/8 x 22 inches.
This print was part of the portfolio 10 West Coast Artists *(1967) which also included lithographs by Voulkos, de Forest, Boyle, Connor and Lobdell, among others.*

10. Untitled, 1970.
Color lithograph. Printed and published by Tamarind Lithography Workshop, Los Angeles. Edition: 20, plus proofs. Initialed, dated and numbered in pencil. 30 x 22 inches.

11. Six Softground Etchings, 1978.
Portfolio of six softground etchings. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Each initialed, dated and numbered in pencil. 40 x 26 inches.
From the portfolio of six, numbers 1-5 are available.

12. Large Light Blue, 1980.
Color aquatint. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 40 x 26 inches.

13. Black Club, 1981.
Etching, drypoint and aquatint. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 30 x 22 inches.

14. Combination, 1981.
Color aquatint. Printed and published by Crown Point Press, San Francisco. Edition: 40, plus proofs. Initialed, dated and numbered in pencil. 30 7/8 x 24 1/4 inches.

15. Tri-Color, 1981.
Color etching, drypoint and aquatint. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 30 3/8 x 21 1/2 inches.

16. Tri-Color II, 1981.
Color aquatint and etching. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 37 1/4 x 30 1/2 inches.

17. Spreading Spade, 1981.
Color aquatint and drypoint. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 36 1/2 x 30 1/2 inches. Illustrated.

18. Blue Surround, 1982.
Color aquatint and drypoint. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 35 x 26 5/8 inches.

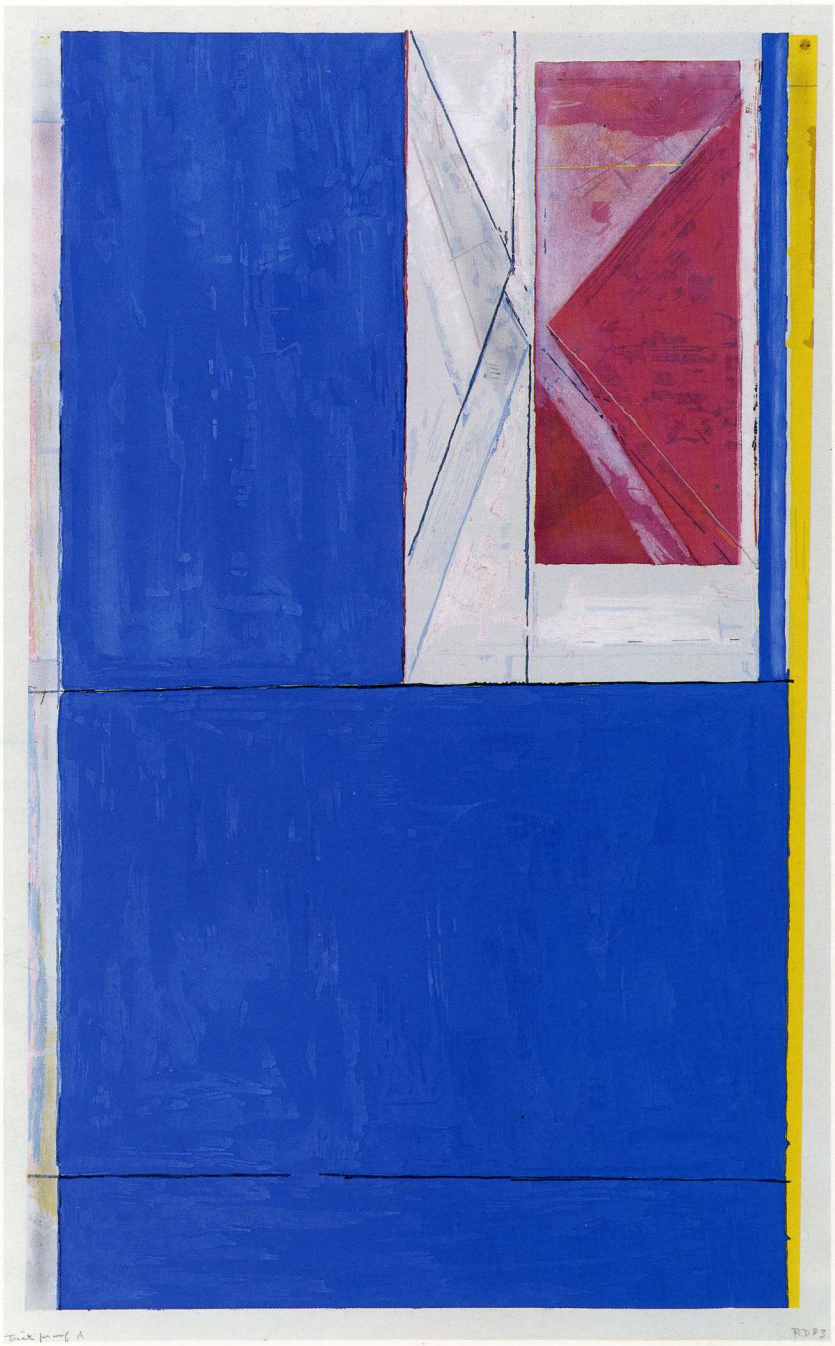
19. Clubs-Blue Ground, 1982.
Color etching, aquatint and drypoint. Printed and published by Crown Point Press, San Francisco. Edition: 35, plus proofs. Initialed, dated and numbered in pencil. 33 x 26 1/2 inches.



6.



22.



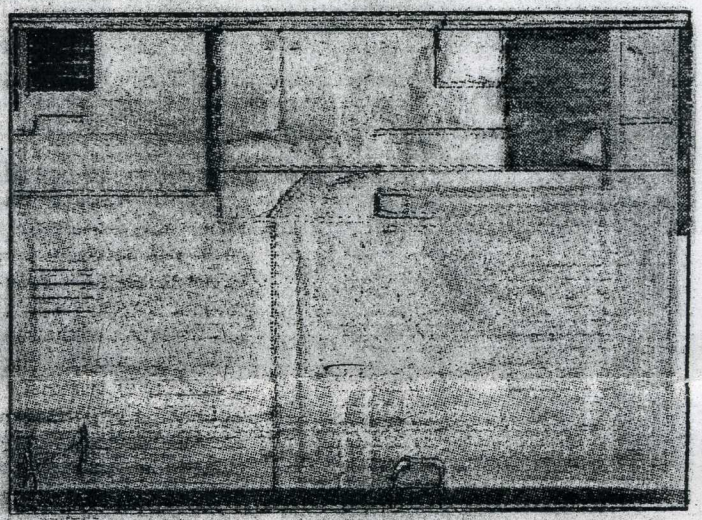
23.

SUSAN SHEEHAN GALLERY

41 East 57th Street, 11th Floor New York 10022 Telephone 212 888-4220 Fax 212 888-0497

WEDNESDAY, MARCH 31, 1993
COPYRIGHT 1993/THE TIMES MIRROR COMPANY/CC1/92 PAGES







The Ultimate California Artist

Richard Diebenkorn, left, was arguably the greatest painter California ever produced. At far left, his "Yellow Porch," an oil painting done in 1961. Above, "Ocean Park #131," completed in 1985, is part of a series renowned for its use of line, color and surface. Diebenkorn died Tuesday at the age of 70.

Richard Diebenkorn, Renowned Painter, Dies

Art: California modernist was a leading influence. He had been in failing health since heart surgery.

By WILLIAM WILSON
and MYRNA OLIVER
TIMES STAFF WRITERS

Richard Diebenkorn, arguably the most historically and aesthetically important modernist painter to come out of California, died Tuesday. He was 70.

Diebenkorn, internationally known for his blending of Abstract Expressionism and American realism, died en route to a hospital in Berkeley, said Lawrence Rubin, president of New York's M. Knoedler & Co. The company had been Diebenkorn's dealer since 1975.

Rubin said that Diebenkorn's health had degenerated steadily since he underwent surgery for a heart aneurysm four years ago, and that he had been hospitalized several times. Diebenkorn, who lived near Healdsburg in Northern California, suffered respiratory arrest on his way to the hospital about 11 a.m., Rubin said.

"I think he was one of America's greatest artists. I don't think there was any doubt about that," said Rubin, who last sponsored a Diebenkorn exhibition in November, 1991. "He was also a marvelous man."

Rubin said Diebenkorn had been painting and creating small etchings until a short time ago.

Diebenkorn was in many ways California's quiet revolutionary. He achieved two major feats in the annals of contemporary painting—melding Abstract Expressionism with images of real people and expanding the tradition of Western painting.

In the post-World War II period, the United States emerged as a leading power in art, predominantly through the fabled New York School, with abstract painters like Jackson Pollock, Willem de Kooning and Mark Rothko.

By the mid-1950s, this abstract

Please see ARTIST, A22

ARTIST: Diebenkorn Dies

Continued from A1

art started to seem too rhetorical. Artists were looking for a way to reintroduce the humanism of the figure. Diebenkorn, then working in the Bay Area, managed to blend the energy of Abstract Expressionism with contemplative images of people living in a world still beautiful but deeply troubled by the threat of nuclear holocaust.

A central image of the period was his 1956 "Girl on a Terrace."

Such paintings, in addition to Diebenkorn's superb drawings, inspired other artists, giving them courage to deal with humanistic issues in an abstract world. That was his first triumph.

By the 1960s, the world was awash in go-go art, the Pop era of Andy Warhol's enigmatic soup cans and Roy Lichtenstein's comic-strip images. Diebenkorn was not interested. He preferred furthering the great tradition of Western painting.

In 1966 he accepted a post as an art professor at UCLA and moved south, setting up a studio in Santa Monica's Ocean Park district. There he began his "Ocean Park Series."

He appeared to return to abstractionism in these paintings, but any protracted examination of them shows they were responses to his surroundings—the interior of his studio, the lawns and ramshackle architecture of the neighborhood. He continued the series until the early '80s.

Diebenkorn embodied the California aesthetic perhaps more clearly that anyone, in a place where the dynamic tradition of Euro-American culture meets the contemplative Asian tradition on the shores of the Pacific. From the circles, representing the United States at the Venice Biennale.

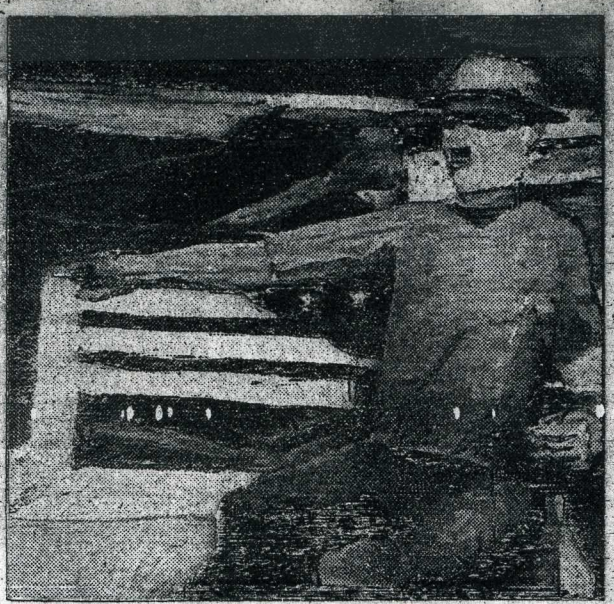
In 1989 admirers saw a drawing retrospective organized by New York's Museum of Modern Art at the Los Angeles County Museum of Art. Last year a painting retrospective organized by London's Whitechapel Gallery visited the Museum of Contemporary Art in Los Angeles. A survey of his works on paper is currently on view at USC's Fischer Gallery.

Diebenkorn dismissed accusations that he shrewdly manipulated his own career by saying, "I really don't pay a lot of attention. If someone wants to do a show and they seem decent and thoughtful, I just say, 'All right' and let them do it. I want to be in the studio."

Although Diebenkorn consciously avoided the pressure-cooker of the New York art world, his appearance and lifestyle was very much that of the understated Eastern patrician. He liked baggy corduroy pants and sweaters and shunned the hip bohemian manners of some Venice artists.

He thought carefully about everything he said and heard in conversation and would often return to a remark days later to amend a word or two. It was a reflection of the way he worked. Among the most fastidious of artists, he would linger over a canvas for months, wiping out, over-painting and making subtle shifts. He would then take even longer to decide if a picture should leave the studio.

"When I go someplace where there is a bad [painting]," he said in a recent interview, "it doesn't matter how many good ones are around or if the thing is 40 years old. My eye goes right to that bollix."



In 1988 Diebenkorn moved back north to an idyllic pastoral spread dating from the 1880s near the small wine country town of Healdsburg. Progressively weakened after the heart aneurysm, he nonetheless spent three hours a day in the studio and took a couple of vodkas before dinner.

He remained an affectionately admired fig-

Diebenkorn's "July" sold for $1.2 million in 1988.

Beat Generation poets to L.A.'s light and space artists, the goal has been to reconcile the romantic with the progressive. The most original California art is a synthesis. Diebenkorn's genius lay in that capacity to blend.

Richard Clifford Diebenkorn was born April 22, 1922, in Portland, Ore. His father was a sales executive who moved the family to San Francisco in 1924. Diebenkorn attended Stanford University as a liberal arts major. He was drafted into the Marines in 1943, shortly after his marriage to Phyllis Gilman. During World War II he served as a map maker, which probably influenced the look of his later art.

After the war, he attended the California School of Arts and Crafts, where he met artists David Park and Elmer Bishoff. Those colleagues later joined him in founding the school of Bay Area figurative art.

Diebenkorn had his first New York solo exhibition in 1956, and his first retrospective at the old Pasadena Art Museum in 1960. After that his reputation was never seriously questioned. In 1978 he established his place in international art

sometimes ferociously competitive Venice artists he had come to know in his Ocean Park days. In a recent profile of the artist they tended to fasten on his extraordinary working habits.

Sculptor Robert Graham remembered Diebenkorn's intense discipline in the studio: "I once saw a transistor radio in the corner. He said he just had to listen to the Watergate hearings. He clearly felt guilty about the indulgence."

Artist Tony Berlant said, "His art is about man's confrontation with nature."

Diebenkorn's old friend and teaching colleague William Brice said, "He is absolutely passionate in belief. And open."

"His painting is like human intuition," commented painter Ed Moses. "It is a window of opportunity on the Big Thought."

Diebenkorn is survived by his wife; a son and daughter, Christopher Diebenkorn and Gretchen Grant, both of San Francisco; and two grandchildren, Phyllis and Benjamin Grant, who are students in New York.

The family has asked that any memorial contributions be made to the Stanford University Museum of Art.

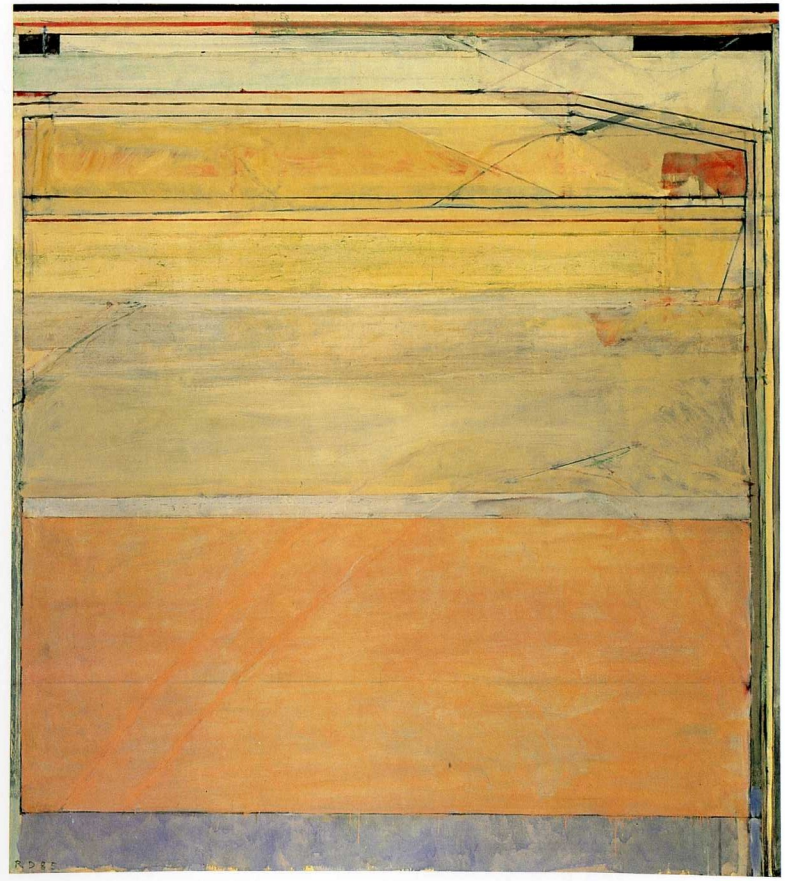
Magdalena Abakanowicz
Josef Albers
Carl Andre
Jean Arp
Milton Avery
Jennifer Bartlett
Ben Benson
Alexander Calder
Suzanne Caporael
Anthony Caro
Marc Chagall
Joseph Cornell
Willem de Kooning
José de Rivera
Richard Diebenkorn
Jim Dine
Jean Dubuffet
Marcel Duchamp
Max Ernst
Barry Flanagan
Sam Francis
Lucien Freud
Alberto Giacometti
Adolph Gottlieb
Harold Gregor
Philip Guston
David Hockney
Hans Hofmann
Jasper Johns
Donald Judd
Alex Katz
Ellsworth Kelly
Anselm Kiefer
David Klamen
Franz Kline
Fernand Léger
Roy Lichtenstein
Henri Matisse
Joan Miró
Joan Mitchell
Tatsuo Miyajima
Henry Moore
Robert Motherwell
Louise Nevelson
Robert Nickle
Claes Oldenburg
Mimmo Paladino
Pablo Picasso
Jaume Plensa
Jackson Pollock
Robert Rauschenberg
Susan Rothenberg
Mark Rothko
Ed Ruscha
Robert Ryman
Lucas Samaras
Richard Serra
David Smith
Frank Stella
Antoni Tàpies
Cy Twombly
Andy Warhol
Terry Winters

Richard Gray Gallery

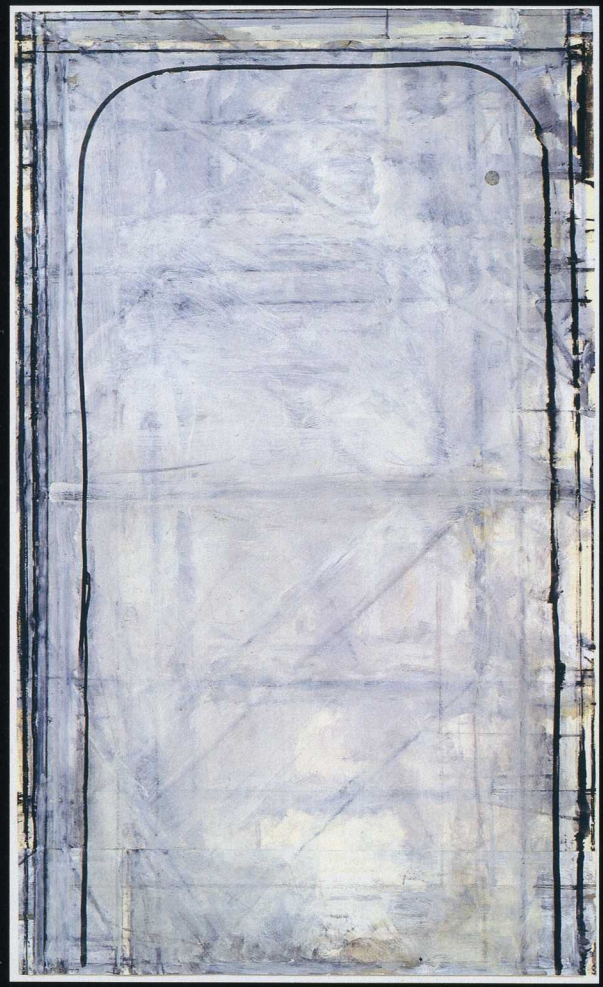
875 North Michigan Avenue / Suite 2503, Chicago, IL 60611
Telephone 312/642-8877 · Fax 312/642-8488

1018 Madison Avenue, 4th Floor, New York, NY 10021
Telephone 212/472-8787 · Fax 212/472-2552

www.richardgraygallery.com







PAIRINGS

Franc ARTISTS' FILE
Diebenkorn, Richard

PAIRINGS

Discovered Dialogues in Postwar Abstraction

JULY 8 - AUGUST 30, 2003

OPENING RECEPTION: SATURDAY, JULY 12, 1:00 - 5:00PM

COLOR CATALOGUE WITH ESSAY BY ERIN O'TOOLE, $20.00ppd.

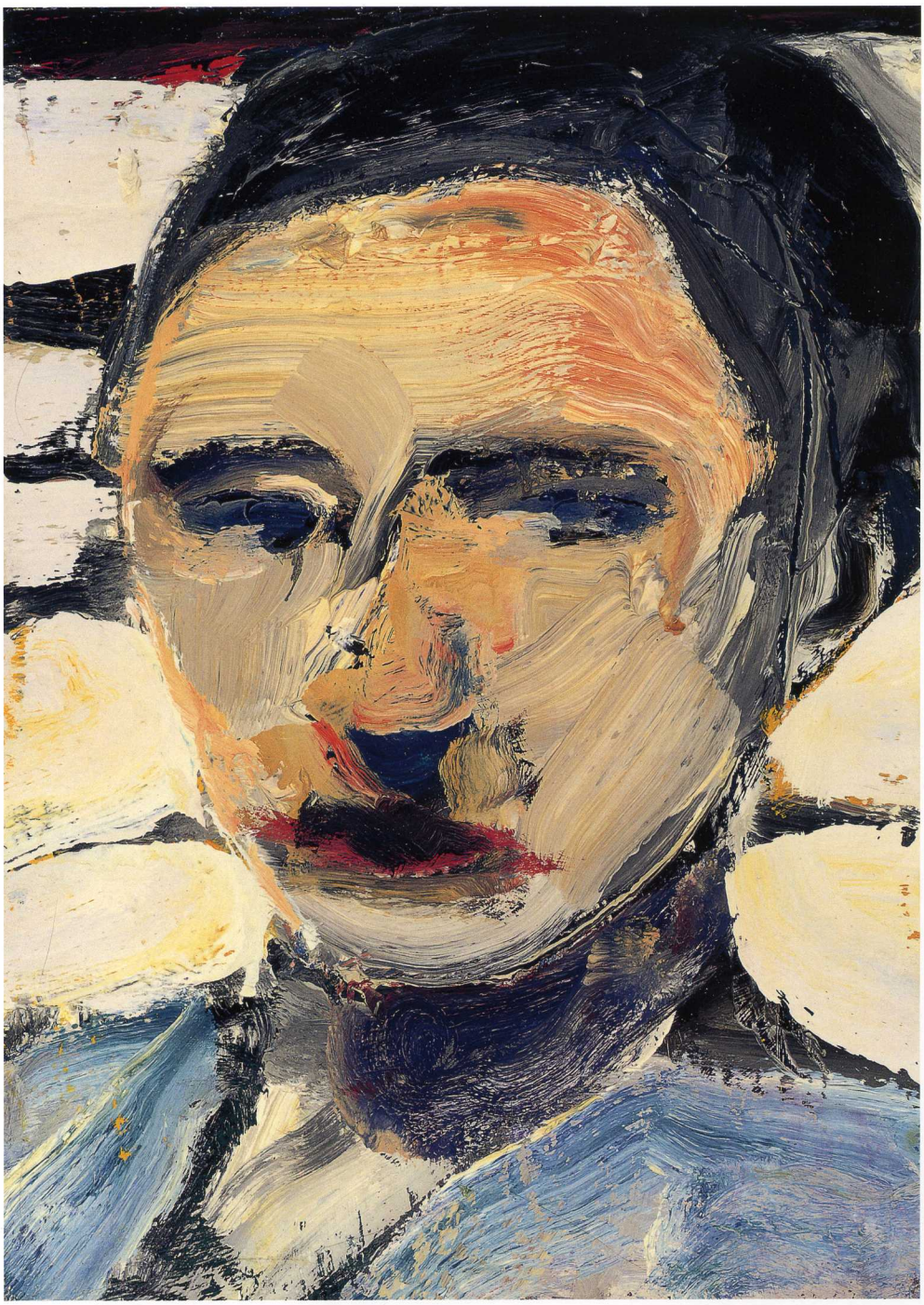
EXHIBITION PREVIEW: www.hackettfreedmangallery.com

Join the San Francisco Art Dealers Association for *Introductions 2003*, a festival of the visual arts, throughout July. Events begin with a July 12 afternoon Artwalk, which includes informal artists's talks and receptions at more than 25 San Francisco galleries. For more information, please call 415-278-9818.

HACKETT MODERN FREEDMAN

250 SUTTER STREET, 4TH FLOOR, SAN FRANCISCO, CA 94108
415.362.7152 FAX 415.362.7182 hfg@hackettfreedmangallery.com
HOURS: T-F 10:30-5:30; SAT 11-5

Sam Francis *Untitled White Line* 39 1/4 x 26 1/2" gouache on paper mounted on masonite, 1959 (left)
and Richard Diebenkorn *Untitled* 28 1/4 x 16 3/4" oil on paper, 1977 (right)



Diebenkorn, Richard

Bay Area Artists

Select Works from the 1950s and 60s

JUNE 5 - 28, 2003

HACKETT
MODERN
FREEDMAN

OPENING RECEPTION
THURSDAY, JUNE 5, 5:30 - 7:30PM

EXHIBITION PREVIEW: www.hackettfreedmangallery.com

250 SUTTER STREET, 4TH FLOOR, SAN FRANCISCO, CA 94108
415.362.7152 FAX 415.362.7182 hfg@hackettfreedmangallery.com
HOURS: T-F 10:30-5:30; SAT 11-5

Richard Diebenkorn *Untitled* 14 1/4 x 10 1/4 oil on canvas, 1957

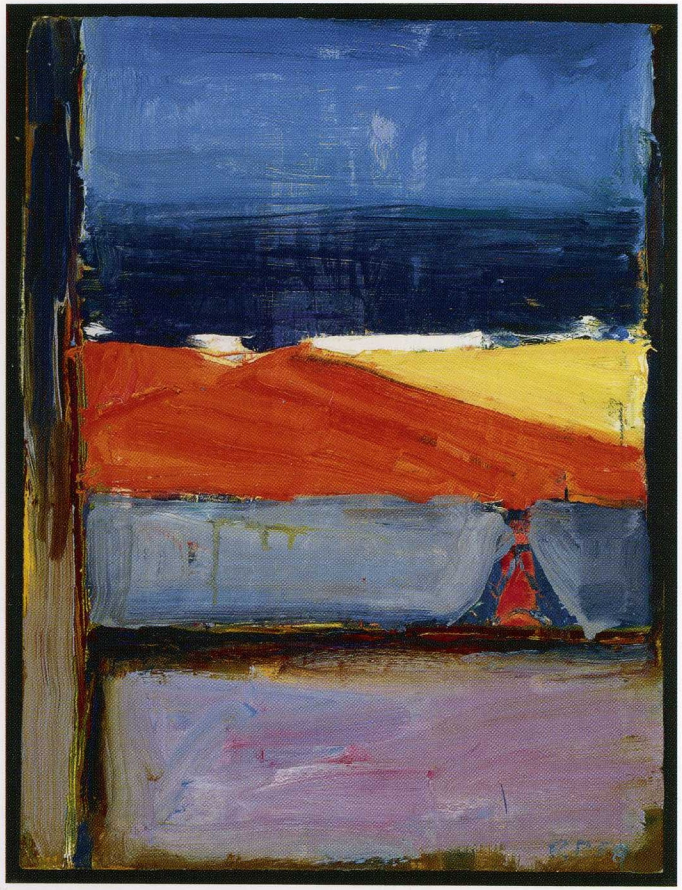
Printed in Canada

53



WESTMONT
Reynolds Gallery
955 La Paz Road
Santa Barbara, CA 93108
(805) 565-6121

Richard Diebenkorn:
Unseen Santa Barbara Works



Reynolds Gallery at Westmont College
August 25–November 4, 2005

The Reynolds Gallery at Westmont College is grateful to the Santa Cruz Island Foundation and a number of private collectors of Richard Diebenkorn's work. Their loans have enabled us to put together a fascinating exhibition of previously unseen works by one of the most important American artists of the twentieth century. Richard Diebenkorn (1922-1993) has always been known as a California artist, which has perhaps implied that his work and influence is limited to a certain place and time. Certainly a sense of place infuses these paintings and drawings, many of which were produced on Santa Cruz Island. For local visitors it will be affirming of their pride in the beauty of this part of the world to see landscape paintings such as *California Field,* 1963, or *View of the Ocean, Santa Cruz Island,* 1958. Yet, Diebenkorn's legacy is greater than his West Coast identity and lies perhaps in his versatility and willingness to change and grow; moving from figurative to abstract expressions and back again, demonstrating the truth of his statement "...that the different forms painters use, such as landscape, still life or figure, bring out from a painter very different qualities." Qualities which artists and lovers of art come back to again and again in Diebenkorn's work, and which we invite you to discover for yourselves in *Richard Diebenkorn: Unseen Santa Barbara Works* at the Reynolds Gallery at Westmont College.

Helen Tye Talkin
Exhibition Curator, Santa Barbara, 2005

Cover: *View of the Ocean, Santa Cruz Island,* 1958, oil on canvas, 19 1/4 x 14 1/4"
Back Cover: *Winery, S.C.I.,* 1958, watercolor and graphite on paper, 6 1/2 x 5 3/4"

Photo: William B. Dewey
Images courtesy of the Santa Cruz Island Foundation

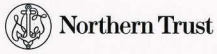
Richard Diebenkorn:
Unseen Santa Barbara Works

August 25 – November 4, 2005
Reynolds Gallery at Westmont College

Reynolds Gallery Director: Tony Askew
Exhibition Curator: Helen Tye Talkin
Guest Lecturer: Kenneth D. Allan

Organized with grateful thanks to the Santa Cruz Island Foundation and the Santa Barbara Museum of Art

Generously Sponsored by Northern Trust



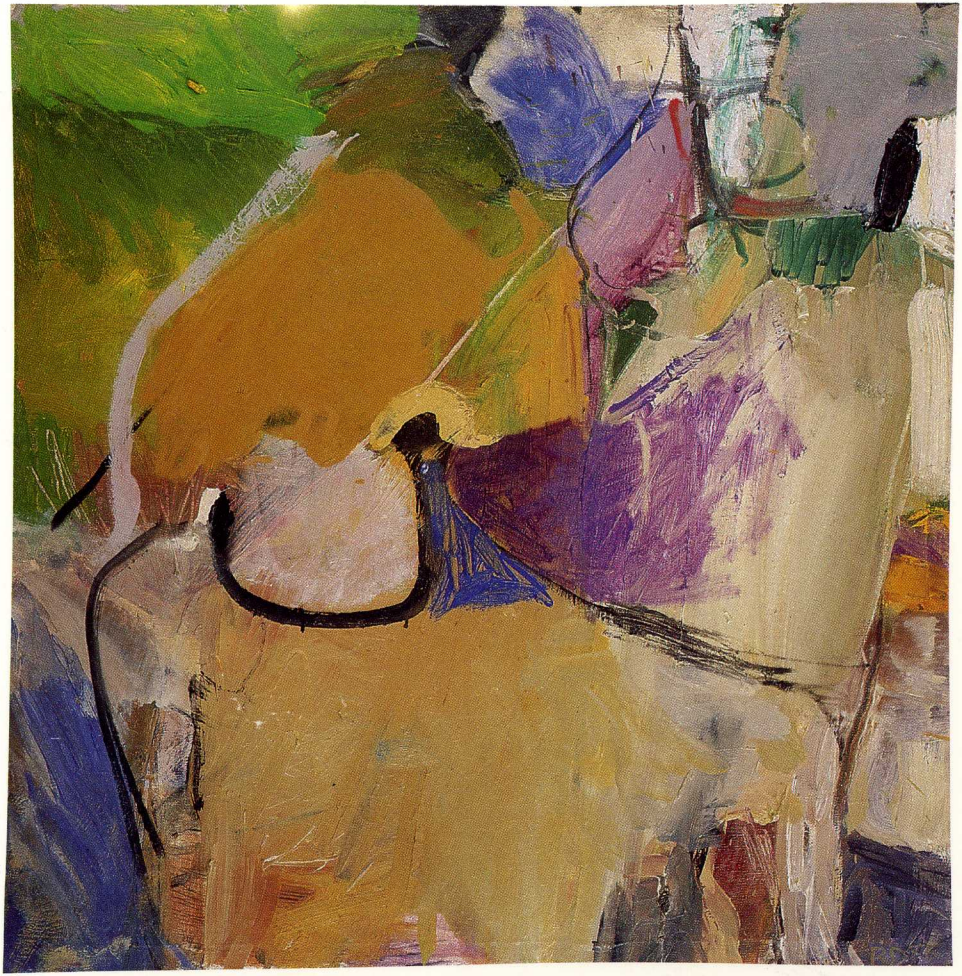
A full-color catalogue, *Richard Diebenkorn and Carey Stanton: A Private Collection,* published by the Santa Cruz Island Foundation, will be available for purchase from the Reynolds Gallery Office.

Opening Reception: Thursday, August 25th, 4:30–7:00 PM
Reception sponsored by the Reynolds Gallery Art Council.

Public Lecture by Kenneth D. Allan, Ph.D, University of Chicago
Wednesday, August 24th, 7:30 PM Porter Theater, Westmont College

Open hours for this exhibition:
Wednesday–Saturday, 11:00 AM–5:00 PM
Gallery office: (805) 565-6121

Closed on college holidays





DIEBENKORN

RICHARD

DIEBENKORN, RICHARD

San Francisco Museum of Modern Art
401 Van Ness Avenue
San Francisco, CA 94102-4582

REDWOOD CITY CA OCT 29 '92 U.S. POSTAGE .29 PB METER PB 972883

LECTURE TICKETS

Advance tickets are available by mail:
$6 general admission; $5 SFMOMA members (include membership number); $4 students and seniors.

Send a check made payable to SFMOMA with a self-addressed, stamped envelope to: Public Programs, SFMOMA, 401 Van Ness Avenue, San Francisco, CA 94102.

For more information call the Office of Public Programs at 415/252-4102.

D 30860
Los Angeles County Museum of Ar
Art Research Library
5905 Wilshire Blvd.
Los Angeles, CA 90036

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from Grants for the Arts of the San Francisco Hotel Tax Fund, the National Endowment for the Arts, a Federal agency, and the California Arts Council.

Cover: Richard Diebenkorn, *Ocean Park #122*, 1980; San Francisco Museum of Modern Art, Charles H. Land Family Foundation Fund Purchase

RICHARD DIEBENKORN

NOVEMBER 19, 1992 - JANUARY 24, 1993

The Department of Education of the

San Francisco Museum of Modern Art presents

RICHARD DIEBENKORN:

THE THOUGHTFUL EVOLUTION

OF HIS ART

with Susan C. Larsen, professor, history of art,

University of Southern California, and former

curator of the permanent collection at the

Whitney Museum of American Art

Thursday, November 19, 1992 • 7:30 p.m.

Green Room, second floor

See back of card for ticket information.

The Trustees of the

San Francisco Museum of Modern Art

cordially invite you to

celebrate the opening of the exhibition.

PRIVATE MEMBERS' RECEPTION

WEDNESDAY, NOVEMBER 18

5:30 - 7 p.m.

Exhibition on the Fourth Floor

Reception in the Boardroom

Please present this invitation at the Main Floor

Admissions Desk to admit two.

The San Francisco presentation of the exhibition

is sponsored by Bank of America

with additional support from Mimi and Peter Haas

and Leanne and George Roberts.

Accommodations for Mr. Diebenkorn

have been provided by Campton Place Kempinski Hotel.

Untitled (Variation III) 1971
Ink, wash, charcoal, pencil, and pasted paper
25 ⅛ x 18 in. (63.8 x 45.5 cm.)
s. & d. l. l.: RD 71
Gift of Paul Rickert 1983.322

Untitled (Ocean Park) 1972
Acrylic, charcoal, gouache, and pasted paper
32 ⅜ x 23 in. (82 x 58.5 cm.)
s. & d. l. r.: RD 72
Lent by Professor and Mrs. Theodore Geballe

Untitled (Ocean Park) 1977
Charcoal and pasted paper
32 x 20 ⅛ in. (81.2 x 51.4 cm.)
s. & d. l. l.: RD 77
Lent by Professor and Mrs. James F. Gibbons

Untitled (Ocean Park) 1977
Acrylic, gouache, crayon, and pasted paper
20 ½ x 33 ¼ in. (52 x 84.5 cm.)
s. & d. l. r.: RD 77
Lent by Jill and John Freidenrich

Self-Portrait 1980
Drypoint
4 ⅞ x 4 in. (12.4 x 10.2 cm.) plate
18 ⅞ x 13 ¼ in. (48.3 x 33.5 cm.) sheet
s. & d. l. r.: RD 80; num. l. l.: 15/35
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.159

Untitled (Ocean Park) 1981
Gouache and crayon
25 x 26 in. (63.6 x 65.9 cm.)
s. & d. l. l.: RD 81
Lent by Jill and John Freidenrich

Spreading Spade from the series **Club and Spade** 1981
Aquatint, etching, and drypoint
18 x 19 in. (45.6 x 48 cm.) plate
36 ½ x 30 ⅜ in. (92.4 x 77 cm.) sheet
s. & d. l. r.: RD 81; num. l. l.: 20/35
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.161

Blue with Red 1987
Woodcut
33 ¾ x 22 ⅞ in. (85.7 x 58.3 cm.) image
37 ½ x 25 ⅜ in. (95.3 x 64.5 cm.) sheet
s. & d. l. r.: RD 87; num. l. c.: 2/200
s. by woodcarver and printer l. l.
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.166

Domino II 1990
Drypoint and etching
17 ⅞ x 12 ⅞ in. (45.5 x 32.6 cm.) plate
26 ⅞ x 20 ¾ in. (68.3 x 52.5 cm.) sheet
s. & d. l. r.: RD 90; num. l. l.: 26/35
Published by Crown Point Press, San Francisco
Gift of Harry W. and Mary Margaret Anderson
1991.270.168

Untitled from the **Harvey Gantt Portfolio** 1991
Lithograph
5 x 6 ⅝ in. (12.7 x 17 cm.) image
13 x 15 ¾in. (33 x 40 cm.) sheet
s. & d. l. r.: RD 90;
inscr. l. l.: AP For Leo...One eye to another.
Published by Gemini G. E. L., Los Angeles
Lent by Leo Holub

Touched Red 1991
Aquatint, etching, spitbite, and drypoint
24 x 16 ⅛ in. (60.8 x 40.7 cm.) plate
35 ¾ x 26 ½ in. (90.8 x 67.5 cm.) sheet
s. & d. l. r.: RD 91; num. l. l.: 19/85
Published by Crown Point Press, San Francisco
Lent by Jill and John Freidenrich

The Stanford University Museum of Art also wishes to thank Leo Holub for the loan of his photographs of Richard Diebenkorn:

Stanford 1963; **Crown Point Press, Oakland 1981**; **Ocean Park 1986**; **Healdsburg 1992**
Gelatin-silver prints
Approx. 16 x 20 in. (40.6 x 50.8 cm) each

RICHARD DIEBENKORN
(1922–1993)
STANFORD REMEMBERS
STANFORD UNIVERSITY ART GALLERY
JULY 13–SEPTEMBER 19, 1993

RICHARD DIEBENKORN
(1922–1993)
STANFORD REMEMBERS



ARTISTS'S FILE

Richard Diebenkorn (1922–1993) Stanford Remembers

Stanford alumnus Richard Diebenkorn is one of America's most revered contemporary artists. Born in 1922, Diebenkorn attended the university from 1940 to 1943, when he studied art with Daniel Mendelowitz. After marrying Stanford alumna Phyllis Gilman in 1943, Diebenkorn entered the Marines, and received his baccalaureate after the war. In 1963-64, Diebenkorn returned to Stanford, serving as artist-in-residence. Over the years the Stanford University Museum of Art has organized several exhibitions of Diebenkorn's work, including a show of drawings in 1964 and prints in 1987. This exhibition is a special tribute to the life and career of this distinguished alumnus and is selected entirely from local collections of the Stanford community.

The special character of **Richard Diebenkorn (1922–1993): Stanford Remembers** is evident in the generous loans to the exhibition, some of which reveal a more personal side of the artist. Among these works are an early uneditioned print, a painting from Diebenkorn's first solo exhibition in 1948, proofs given to his printer, and prints and drawings presented by the artist to his friends and colleagues at Stanford. In addition, the exhibition features examples of Diebenkorn's work from the Stanford Museum's permanent collection, including impressions from the Anderson Print Collection, and the impressive painting **Window** from 1967, which was the gift of the artist, his wife, and anonymous donors in 1969. Completing the selection are fine paintings and graphic works from other Stanford collections, some of which have never been exhibited publicly.

On behalf of the Stanford University Museum of Art, I would like to thank the lenders whose cooperation and support have made this exhibition possible. Their enthusiasm for the work of Richard Diebenkorn is matched by that of several generations of Stanford Museum staff. I am especially grateful to exhibition co-organizer and curator of prints and drawings, Betsy Fryberger, for sharing her expertise about the artist and about Stanford. Museum director Thomas K. Seligman originated the idea for the exhibition and assisted in its realization, and registrar Susan Roberts-Manganelli supervised the organization of the loans. Staff colleagues Jeff Fairbairn, Dolores Kincaid, Frank Kommer, and Larry Lippold also contributed their skills. The funds for the exhibition and brochure were made possible by the Contemporary Collectors Circle of The Committee for Art at Stanford. Most importantly, the Stanford Museum would like to acknowledge the continuing support of the Diebenkorn family. We are honored to present this exhibition of the work of Richard Diebenkorn, Stanford's illustrious alumnus.

Hilarie Faberman
Robert M. and Ruth L. Halperin Curator
of Modern and Contemporary Art

Checklist of the Exhibition

Scene out Back Window, Columbia Street, Alexandria, Virginia 1946
Pen and ink
8 ½ x 11 ⅜ in. (21.3 x 28.8 cm.) sight
s. l. r.: R C Diebenkorn
Lent from a private collection

Untitled [Beethoven] c. late 1940s
Lithograph, uneditioned proof
17 ⅜ x 12 ½ in. (44 x 32 cm.) sheet
inscr. l. c.: BEETHOVEN
Lent from a private collection

#6 1948
Oil on canvas
51 x 36 ¼ in. (129.5 x 92 cm.)
s. & d. l. r.: DIEBENKORN 48
Lent by Frank Lobdell

Untitled [Figure] 1963
Pen and ink
12 ½ x 17 in. (32 x 43 cm.)
s. & d. l. l.: RD 63
Lent by Mr. and Mrs. Lorenz Eitner

Untitled [Figure] c. 1964
Wash and conté crayon
17 x 14 in. (43 x 35.3 cm.)
Lent by Frank Lobdell

Portrait of Albert Elsen 1964
Pen and ink
16 ½ x 10 ½ in. (42.5 x 26.5 cm.) sight
inscr., s., & d. l. r.: For Patty & Al — RD 64
Lent by Albert E. Elsen

Untitled [Stanford Museum Poster] c. 1964
Painted poster
22 ⅛ x 14 ⅜ in. (56.4 x 26.5 cm.)
Lent by Claudia Eitner

Untitled [Stanford Museum Poster] c. 1964
Painted poster
22 ⅛ x 14 ⅜ in. (56.4 x 26.5 cm.)
Lent from a private collection

Cup and Saucer 1965
Lithograph
11 ¼ x 11 ¼ in. (28.5 x 28.5 cm.) image
17 ⅛ x 17 in. (43.5 x 43.2 cm.) sheet
s. & d. l. r.: RD 65; inscr. l. l.: yes
inscr. lower edge: Dick, may I have this as the printer's proof? Joe Hello Joe. Best wishes. Dick
Published by Original Press, San Francisco
Lent by Mr. and Mrs. Joseph Zirker

Untitled [Seated Woman Drinking from a Cup] 1965
Lithograph
30 x 22 ⅜ in. (76.5 x 57 cm.) sheet
s. & d. l. r.: RD 65; inscr. l. l.: p.p.
Published by Original Press, San Francisco
Lent by Mr. and Mrs. Joseph Zirker

The following four prints from the series **41 Etchings and Drypoints** 1965, are numbered 4/25:

#11 1965
Aquatint and etching
9 ⅜ x 7 ⅞ in. (23.7 x 20 cm.) plate
18 ¼ x 14 ⅞ in. (46.3 x 37.8 cm.) sheet
s. & d. l. r.: RD 65; inscr. l. c.: #11
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.120

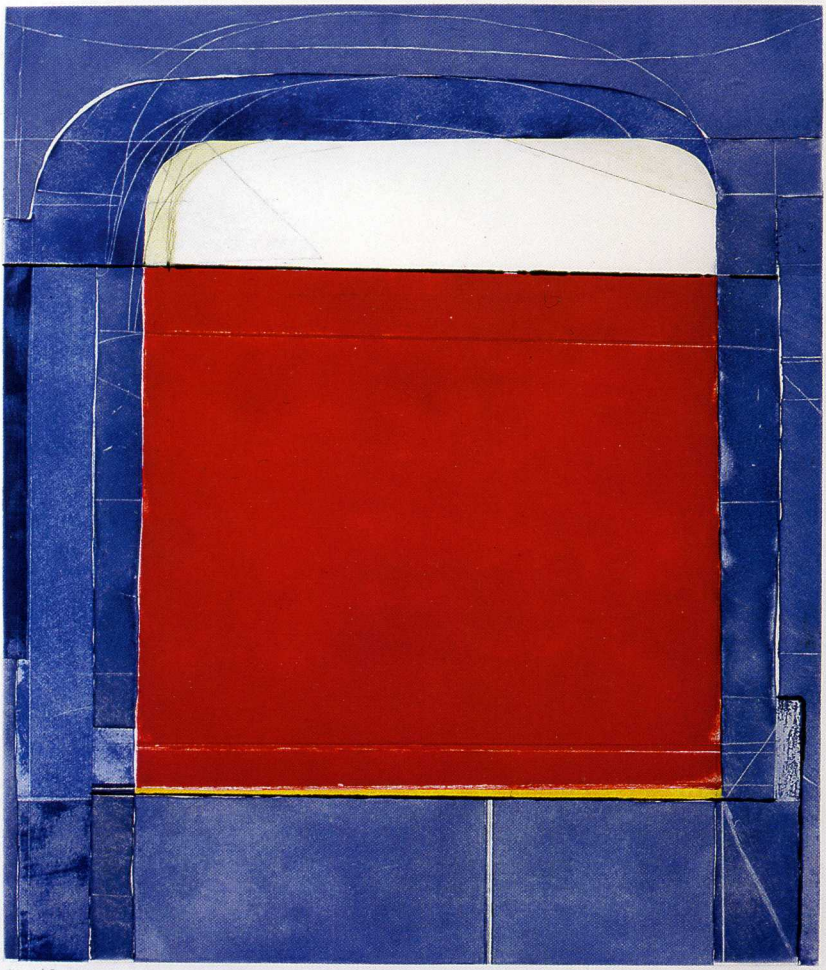
#26 1964
Aquatint, drypoint, and etching
10 ⅝ x 8 ¼ in. (27 x 20.5 cm.) plate
18 ¼ x 14 ⅞ in. (46.3 x 37.8 cm.) sheet
s. in plate l. l.: RD; s. & d. l. r.: RD 64
inscr. l. c.: #26
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.135

#38 1965
Etching
8 ¼ x 7 ⅞ in. (20.5 x 20 cm.) plate
18 ¼ x 14 ¾ in. (46.3 x 37.7 cm.) sheet
s. & d. l. r.: RD 65; inscr. l. c.: #38
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.147

#41 1963
Etching and drypoint
7 ⅝ x 6 ¼ in. (19.3 x 16 cm.) plate
18 x 15 in. (45.8 x 37.5 cm.) sheet
s. & d. l. r.: RD 63; inscr. l. c.: #41
Published by Crown Point Press, Oakland
Gift of Harry W. and Mary Margaret Anderson
1991.270.150

Folding Chair 1966
Oil on canvas
51 x 47 ¾ in. (129.5 x 121.3 cm.)
s. & d. u. l.: RD 66
Lent by Mr. and Mrs. John M. Lillie

Window 1967
Oil on canvas
92 x 80 in. (234 x 203 cm.)
s. & d. l. l.: RD 67
Gift of the artist and his wife and anonymous donors 1969.125 [cover]



ARTISTS'S FILE

Richard Diebenkorn

The Ocean Park Image

Paintings on Paper and Important Prints

November 30, 1994–January 7, 1995

JOHN BERGGRUEN GALLERY
228 Grant Avenue, San Francisco, California 94108 Tel: (415) 781-4629 Fax: (415) 781-0126

Blue Surround, 1982, color aquatint etching, 35″ × 26″ × 5/8″, original proof, signed and dated

Richard Diebenkorn

"Eight Color Etchings 1980"

David Hockney

Twenty Two Lithographs:
"Pools, Palm Trees, Portraits and Flowers 1978-80"

L. A. Louver Gallery

November 19, 1980 through January 6, 1981

RICHARD DIEBENKORN

Woman and Mirror, 1958

Oil on canvas

22 x 18 inches



DIEBENKORN, RICHARD

ARTIST'S FILE

Richard Diebenkorn

Selected Works from 1949–1991

March 21 – April 27, 1996

Preview Thursday, March 21

5:30–7:30 pm

JOHN BERGGRUEN GALLERY

228 Grant Avenue

San Francisco, California 94108

Tel. 415. 781. 4629

Fax. 415. 781. 0126

Celebrating the 125th Anniversary of

the San Francisco Art Institute

ARTISTS'S FILE

Richard Diebenkorn Prints: 1964-1992

December 13, 1997 - January 31, 1998

SUSAN SHEEHAN GALLERY
20 West 57th Street, 7th floor New York, NY 10019
Tel 212 888-4220 Fax 212 888-0497
Hours: Tuesday through Saturday, 10am - 6pm

Checklist available upon request

Richard Diebenkorn (1922-1993)
#37, 1965
From the portfolio: *41 Etchings Drypoints, 1965*
Sheet size: 17¾ x 14¾ inches
Edition: 25
Initialed, numbered and dated in pencil





ARTIST'S FILE

HACKETT
MODERN
FREEDMAN

Richard Diebenkorn

Ocean Park | Paintings on Paper

OCTOBER 5 - DECEMBER 2, 2000

OPENING RECEPTION
THURSDAY, OCTOBER 5, 5:30 - 7:30PM

CATALOGUE WITH ESSAY BY GERALD NORDLAND $25ppd

EXHIBITION PREVIEW: www.hackettfreedmangallery.com

250 SUTTER STREET, 4TH FLOOR, SAN FRANCISCO, CA 94108
415.362.7152 fax: 415.362.7182 e-mail: hfg@realart.com
HOURS: T-F 10:30-5:30; SAT: 11-5

Untitled #27, 25 x 38" mixed media on paper, 1984

ARTIST'S FILE

RICHARD
DIEBENKORN

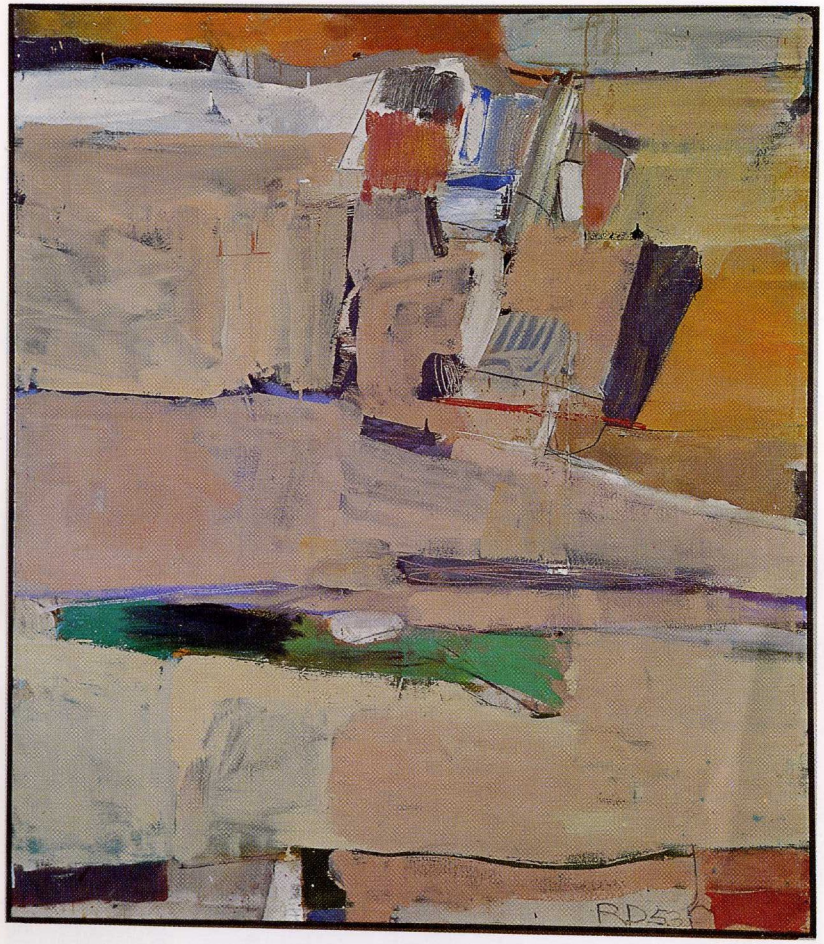
Early Abstract Works
1948-1955

JAMES CORCORAN GALLERY
8223 Santa Monica Boulevard
Los Angeles, California 90046

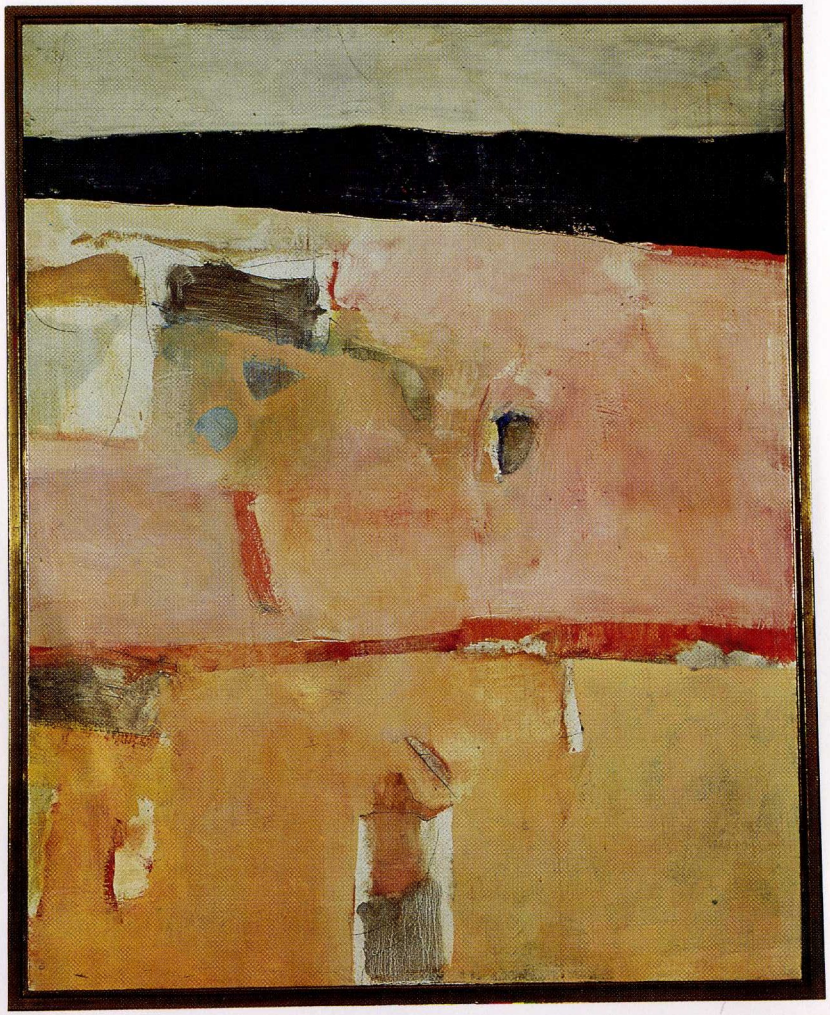
JOHN BERGGRUEN GALLERY
228 Grant Avenue, 3rd Floor
San Francisco, California 94108

Our special thanks go to Richard Diebenkorn and to all the collectors whose works appear in this exhibition. We are further grateful for the generous assistance of Walter Hopps and Paul Kantor.

B-7929 c.1



Berkeley 4, 1953, Oil/Canvas, 55¼" x 48", Mr. and Mrs. Joseph Bransten



Albuquerque 11, 1951, Oil/Canvas, 56½" x 44½", Eleanor Lazarof



Berkeley 17, 1954, Oil/Canvas, 57⅛" x 53½", Private Collection



The Green Huntsman, 1952, 42¼" x 69¼", Oil/Canvas, Private Collection

LIST OF LENDERS

Untitled. 1948
51" x 37½"
Private Collection, San Francisco

Untitled. 1949
45" x 36"
The Oakland Museum

Untitled. 1949
45½" x 34¼"
Private Collection, Berkeley

Untitled. 1949
36" x 32"
Hoover Gallery, San Francisco

The Disintegrating Pig. 1950
36½" x 47½"
Mr. and Mrs. R. Grant, San Francisco

Pink Corrida. 1951
17" x 15½"
Joan Jacobs, Los Angeles

Albuquerque #11. 1951
56½" x 44½"
Eleanore Lazarof, Los Angeles

Albuquerque #8. 1951
51½" x 64½"
Virginia Shirley, Malibu

Albuquerque #3. 1951
56" x 46"
Gerald Nordland, Los Angeles

Albuquerque Series. 1951
38⅝" x 56¼"
Paul Kantor, Los Angeles

The Green Huntsman. 1952
69¼" x 42¼"
Private Collection

Albuquerque #20. 1952.
54¼ x 57"
Robert Rowan, Pasadena

Albuquerque #9. 1952
69⅝" x 46"
Mr. & Mrs. J. B. Byrnes, Huntington Bch.

Urbana #2. 1953
64¼" x 47½"
Private Collection

Urbana #3. 1953
33¼" x 39"
Mr. and Mrs. Max Zurier, Los Angeles

Berkeley #2. 1953
57½" x 48⅞"
Robert Rowan, Pasadena

Urbana #4. 1953
66" x 49"
Julianne Kemper

Berkeley #4. 1953
55¼" x 48"
Mr. & Mrs. J. Bransten, San Francisco

Berkeley Landscape. 1954
50" x 56½"
Mr. and Mrs. Harry Anderson, Atherton

Berkeley #17. 1954
57⅛" x 53½"
Private Collection

Berkeley #16. 1954
56" x 46"
Mr. and Mrs. Max Zurier, Los Angeles

Berkeley #33. 1954
24" x 20¼"
Mr. and Mrs. Max Zurier, Los Angeles

Berkeley #15. 1954
64¼" x 53"
Mr. and Mrs. G. Phillips, Santa Monica

Berkeley #23. 1955
62" x 54¾"
San Francisco Museum of Art

Untitled. 1955
73½" x 71"
Carolyn Weisel, San Francisco

Berkeley #63. 1955
29" x 27½"
Mr. and Mrs. P. Gersh, Los Angeles

Berkeley #32. 1955
59" x 57"
Dorothy and Richard Sherwood



Richard Diebenkorn

Works on Paper: Ocean Park, Clubs & Spades

Reception, April 28, 6-8 pm
April 28-May 29, 2004

Artemis • Greenberg Van Doren • Gallery
In association with Galleria Lawrence Rubin, Milano

730 Fifth Avenue at 57th Street
New York NY 10019

212-445-0444 TELEPHONE
212-445-0442 FAX
info@agvdgallery.com E-MAIL
www.agvdgallery.com

ONE-MAN

Graphics

BY

RICHARD DIEBENKORN

AND

FRANK LOBDELL

GALERIE SMITH-ANDERSEN

Homer Avenue and Emerson Street • *Palo Alto, California*

Galerie hours Tues.-Sat., 12-3

JULY 22 Thru AUGUST 27

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
JUL 23 1971

DIEBENKORN, RICHARD

ARTISTS'S FILE



Christie's is pleased to announce
the Fall 1994 auctions of

CONTEMPORARY ART, PART I
WEDNESDAY, NOVEMBER 2, 1994

CONTEMPORARY ART PART II
THURSDAY, NOVEMBER 3, 1994

We are accepting consignments
through August 10. Please contact:
Deborah McLeod in Los Angeles
at 310-275-5534
Ellanor Notides in San Francisco
at 415-346-6633
Diane Upright in New York
at 212-546-1169

♦

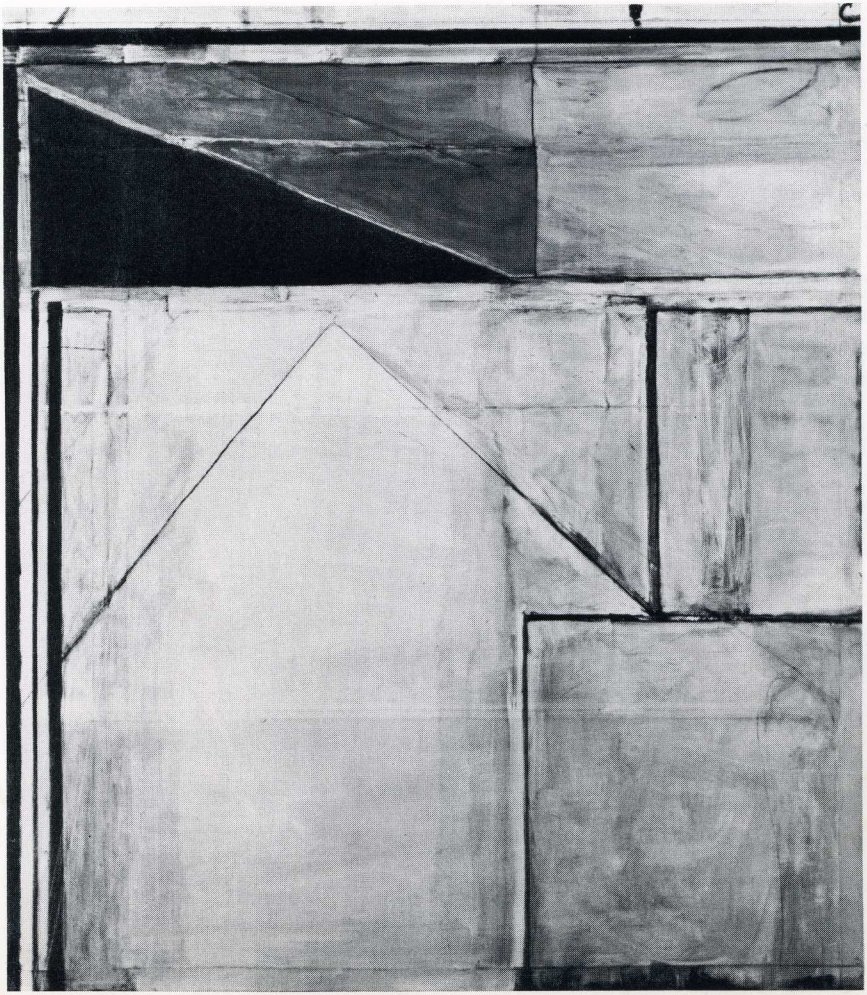
Richard Diebenkorn (1922-1993)
Berkeley #37
oil on canvas
69¾ x 69¾ in. (177.2 x 177.2 cm.)
Sold for $662,500 on May 3, 1994

CHRISTIE'S
502 Park Avenue, New York, NY 10022

Mr. Howard Fox
Curator, Contemporary Art
Los Angeles County Mus of Art
5905 Wilshire Blvd.
Los Angeles, CA
90036

NYC524580

66



DIEBENKORN, RICHARD

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

Non-profit organization
U. S. Postage
Paid
Los Angeles, California
Permit No. 25313

The President and Trustees
of the
Los Angeles County Museum of Art
invite you to the Members' Preview
of the exhibition

Richard Diebenkorn: Paintings and Drawings 1943–1976

on Tuesday, 9 August, or Wednesday, 10 August
from 10 a.m. until 9 p.m.
The Frances and Armand Hammer Wing
5905 Wilshire Boulevard
This invitation will admit two

102996R 50
MRS NORMA B [redacted]
APT [redacted]
10375 WILSHIRE BOULEVARD
LOS ANGELES CA 90024

Ocean Park No. 94, 1976

67





Richard Diebenkorn

This major retrospective of fifty-eight paintings, spanning the years 1949 to 1985, is the most comprehensive presentation of this renowned artist's works ever assembled. The exhibition traces Diebenkorn's development from his early Abstract Expressionist works, including his "Berkeley" series, through a period of figurative genre explorations, into the twenty-year-long "Ocean Park" series. "Richard Diebenkorn" is on view at MOCA from September 13 – November 1, 1992.

Members may bring up to 2 additional guests for $4 each at the door. For further information, please call the Membership Office at 213/621-1794.

Parking: Complimentary self-parking with MOCA validation on Lower Grand Avenue in the California Plaza parking lot. If you need additional parking directions when attending the opening, please drive to the entrance of the museum (at 250 South Grand Avenue) and MOCA staff will assist you.

Berkeley #32, 1955. Oil on canvas, 59 x 57 inches. Collection of Dorothy and Richard Sherwood. Photo by Douglas M. Parker.

Asahi Beer has been generously provided by Asahi Breweries, U.S.A., Inc.

This exhibition has been organized by the Whitechapel Art Gallery, London, in association with The Museum of Contemporary Art, Los Angeles, and the San Francisco Museum of Modern Art.

"Richard Diebenkorn" is sponsored by Skidmore, Owings & Merrill, Inc., Phoenix Electrical Company Limited, and the Douglas S. Cramer Foundation. Presentation of the exhibition at MOCA has been made possible in part by a generous gift from THE BOSTON COMPANY.

The Board of Trustees of
The Museum of
Contemporary Art
cordially invites you to attend
the Members Opening of

Richard Diebenkorn

Saturday Evening
September 12, 1992
7:30 - 11:00 p.m.

MOCA at California Plaza
250 South Grand Avenue
Downtown Los Angeles

Informal Attire
No-host bar
This invitation admits 2.

RICHARD DIEBENKORN

Richard Diebenkorn

Ocean Park

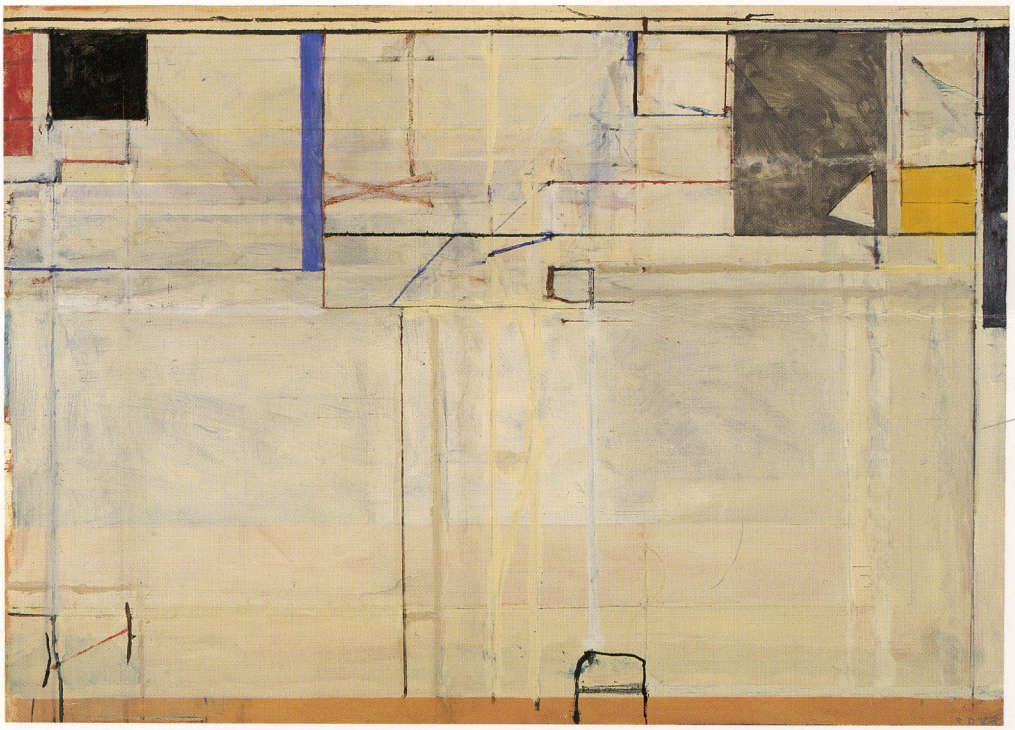
5 NOVEMBER – 19 DECEMBER

GAGOSIAN GALLERY
980 MADISON AVENUE NEW YORK 212.744.2313

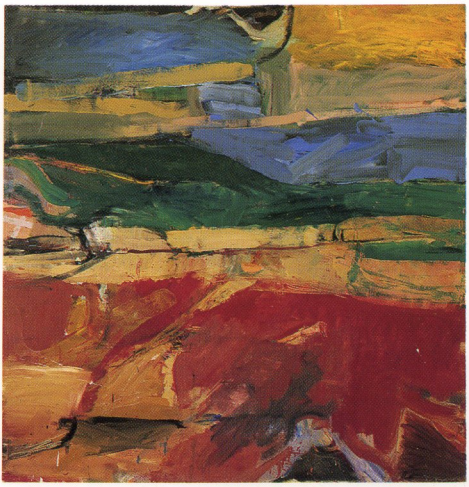


Richard Diebenkorn

September 13 – November 1, 1992
The Museum of Contemporary Art, Los Angeles



Ocean Park #131, 1985.
Oil on canvas, 65 ¼ x 92 inches.
Private collection. Promised gift to
The Museum of Contemporary Art, Los Angeles.



Berkeley #32, 1955.
Oil on canvas, 59 x 57 inches.
Collection of Dorothy and Richard Sherwood.

Of all of the qualities that distinguish Richard Diebenkorn's paintings, it is perhaps their manifestations of fallibility that attract us to them so strongly. Their looks give us insights into the workings of the artist's mind, mirroring the kinds of decisions, intuitive and spontaneous, which Diebenkorn is called upon to make in the fabrication of a painting: what constitutes the best juxtaposition of colors between one part of a canvas and its neighbor, for example, or the most favorable placement for an arm or a glass or a tree. Most importantly, they show how regularly Diebenkorn is confounded by his own decision-making, how choices made are subsequently adjudged to be inappropriate in the wake of further developments and how frequently they necessitate a degree of new and more inspired thinking to imbue them with the required correctness.

By approaching painting as an empirical activity, the artist has chosen to explore picture-making as a series of problems and possibilities. "With each new painting," he says, "I find a way (to go about it) all too soon, and that's when the trouble starts." Although most painters choose to obscure the trial-and-error nature of their craft, Diebenkorn has settled upon a brand of revelatory construction. His adjustments on the canvas take their leads from their precursors and it is entirely fitting that, on occasion, they require the ghost-like showings-through of those first impulsive essays in order to illustrate what was considered too obvious beforehand and what more eloquent options have been advanced with the aid of hindsight.

As a consequence, the spectator is often aware of a very genuine sense of struggle, of a contest between the wishes and expectations of the painter and the seemingly perverse logic of the picture's components. The presence of restless amendments and rubbings-out in the Ocean Park series and the sometimes copious over-painting in the figurative works stand as a testament not only to a history of frustration and reappraisal, but also to an assiduous honesty; of an approach to painting that marks out the revisionist tendencies of an inquiring mind eager for answers to the questions it puts forth. Diebenkorn's pictorial and intellectual odyssey proclaims an avowed desire "to get everything right" notwithstanding the seeming impossibility of that course.

"One of the most interesting polarities in art," says Diebenkorn, "is between representation, at one end of the stick, and abstraction, at the other end, and I've found myself all over that stick." In fact, Diebenkorn has officially crossed the boundary between figuration and non-figuration twice in his career as an artist. His earliest canvases from the 1940s, made while still a student at Stanford University, owe a significant debt to the disquietingly still townscapes of Edward Hopper. However, in order to extend the analytical range of his chosen medium, Diebenkorn elected to move away from simplified representations of the complexities of reality towards a kind of non-objective painting which placed a premium on structure at the expense of readily identifiable subject matter. In this decision, he was greatly influenced by the ground-breaking activities of the first generation of Abstract Expressionists, notably Willem de Kooning, Robert Motherwell, and Clyfford Still. "It interests me that the different forms painters use, such as landscape, still life or figure, bring out from a painter very different qualities. In this time, there has been added one more option – that of not representing, which can bring out yet another set of things." Like his peers, Diebenkorn distorted form for pictorial ends and never resorted to gesture purely for its own sake.

Seeking perhaps ever-greater challenges in the creation of complex relationships on the picture plane,



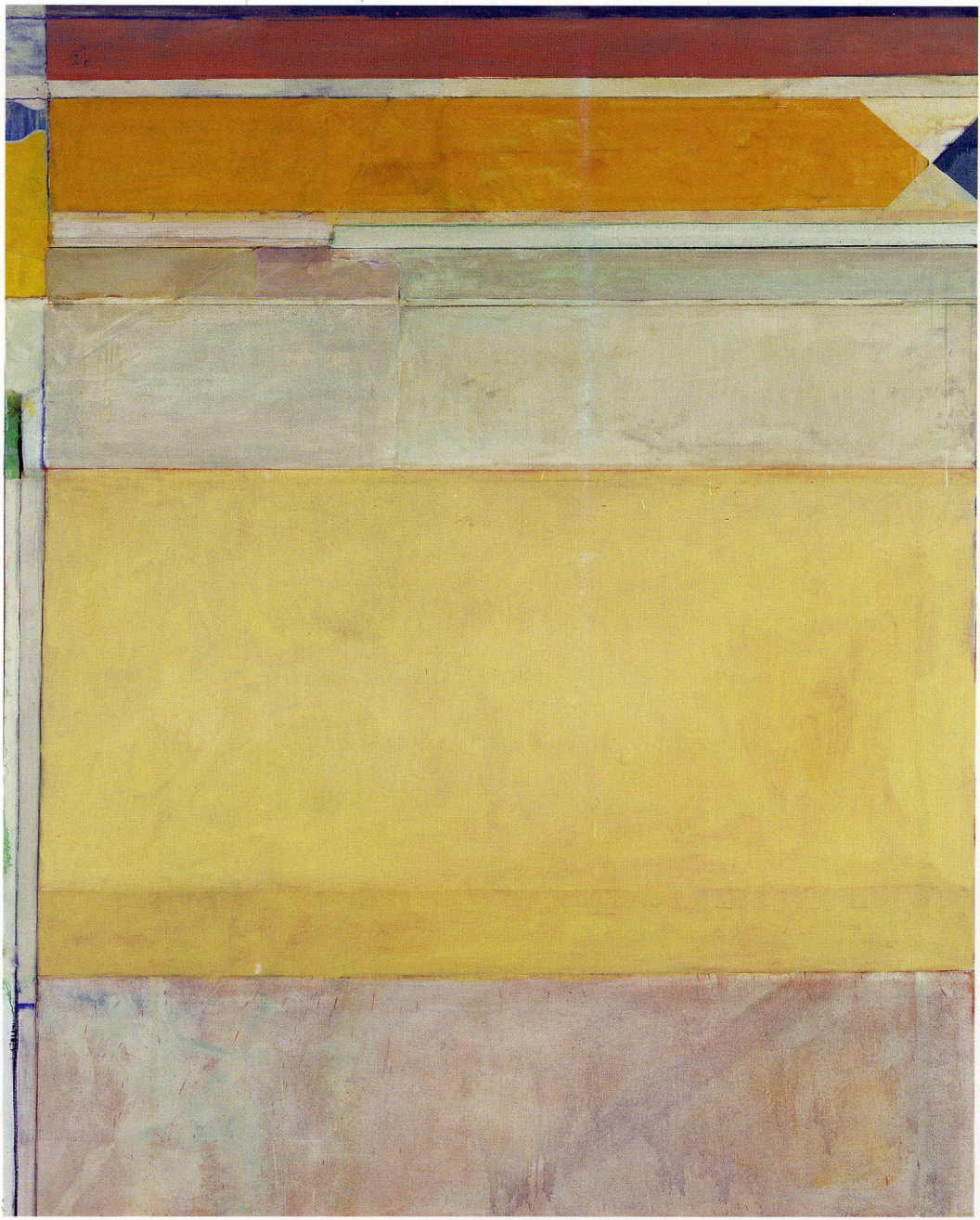
Woman with Hat and Gloves, 1963.
Oil on canvas, 34 x 36 inches.
Private collection.

the artist returned to the seemingly restrictive arena of naturalistic painting in 1955. Dealing as much with the landscape of the imagination as with the landscapes of his California homes, Diebenkorn saturated his most unambiguously referential works with stand-ins for, if not the actual presences of, the human figure – gardens, fields, buildings, books, furniture, and household utensils – continuing unabated his use of thick paint surfaces, expressive color, and dynamic brushwork. When they do materialize, people are portrayed not as specific individuals, but simply as additional forms in an all-over structure, similar in many respects to the kinds of elements that had featured in his paintings previously. In the end, limbs reduce to organic shapes and faces to visors or masks, obscured by hair or hats so as not to detract from the general pictorial scheme. Diebenkorn drew from the figure for one evening a week between 1955 and 1965, but only in the small, intimate oils of the late 1950s and early 1960s did he allow his relationship with the model (or with his memory of her) to override his concern for pictorial congruity.

The artist acknowledges the important early influence of the work of Henri Matisse on the development of his style. However, it was only after visiting the Pushkin and Hermitage Museums in the Soviet Union in 1964, and seeing a large Matisse exhibition in 1966 at the University of California Art Gallery, Los Angeles, that he became profoundly enthralled with Matisse's inventiveness. The paintings from the final phase of Diebenkorn's representational period reflect this deep concern in their employment of broad, planar areas of flat color and precise, geometric motifs.

"Representation is so rich that I'm sometimes struck by the relative paucity of elements in my abstract work. Yet something in the abstract compartment compels me more." The use of overlapping forms, diagonals, and lines on the "horizon" that feature in the representational paintings diminished hardly at all in the abstract paintings which followed, calling to mind landscape-like vistas even as they lost that frame of reference. In the Ocean Park series of paintings that occupied Diebenkorn between 1967 and 1988 and which take their collective name from the area of Santa Monica in which the artist had his studio at the time, the layering of mostly rectilinear components takes place typically around the margins and sometimes actually carries over beyond the canvas edge. This attention to peripheral detail represents a throwback not only to the mural-scale ambitions of Jackson Pollock and Mark Rothko, but also to his own earlier abstractions painted in Sausalito, Albuquerque, Urbana, and Berkeley between 1948 and 1955.

Any panoramic associations in these unashamedly sensual pictures are perhaps unwittingly reinforced for the onlooker by an understated and atmospheric palette redolent of hazy smog over congested freeways, of shimmering hilltops and parched fields, of dazzlingly reflective pastel-colored walls and freshly watered suburban lawns. Complex and tentative in some instances, straightforward and emphatic in others, the paintings give off a kind of light with which the region is traditionally identified. However, for the artist the heavy-lidded Pacific sunshine is something of which he becomes aware only after periods of activity in the studio. "Non-painters often say, 'What a lovely light here,' but I myself don't see it. . . . My own approach is very different. I see the light only at the end of working on a painting. I mean, I discover the light of a place gradually, and only through painting it." In his discriminating avoidance of the easy solution, Diebenkorn has spent the last fifty years searching for the best possible light.



RICHARD

DIEBENKORN

RICHARD DIEBENKORN

NOVEMBER 19, 1992 - JANUARY 24, 1993

The Department of Education of the

San Francisco Museum of Modern Art presents

RICHARD DIEBENKORN:

THE THOUGHTFUL EVOLUTION

OF HIS ART

with Susan C. Larsen, professor, history of art,

University of Southern California, and former

curator of the permanent collection at the

Whitney Museum of American Art

Thursday, November 19, 1992 • 7:30 p.m.

Green Room, second floor

See back of card for ticket information.

The Trustees of the

San Francisco Museum of Modern Art

cordially invite you to

celebrate the opening of the exhibition.

PRIVATE MEMBERS' RECEPTION

WEDNESDAY, NOVEMBER 18

5:30 - 7 p.m.

Exhibition on the Fourth Floor

Reception in the Boardroom

Please present this invitation at the Main Floor

Admissions Desk to admit two.

The San Francisco presentation of the exhibition

is sponsored by Bank of America

with additional support from Mimi and Peter Haas

and Leanne and George Roberts.

Accommodations for Mr. Diebenkorn

have been provided by Campton Place Kempinski Hotel.



DIEBENKORN, RICHARD

ARTIST'S FILE

Richard Diebenkorn

THE OCEAN PARK SERIES

A SELECTION OF

ORIGINAL PRINTS

MAY 14 – JUNE 28, 1997

OPENING

RECEPTION

WEDNESDAY, MAY 14

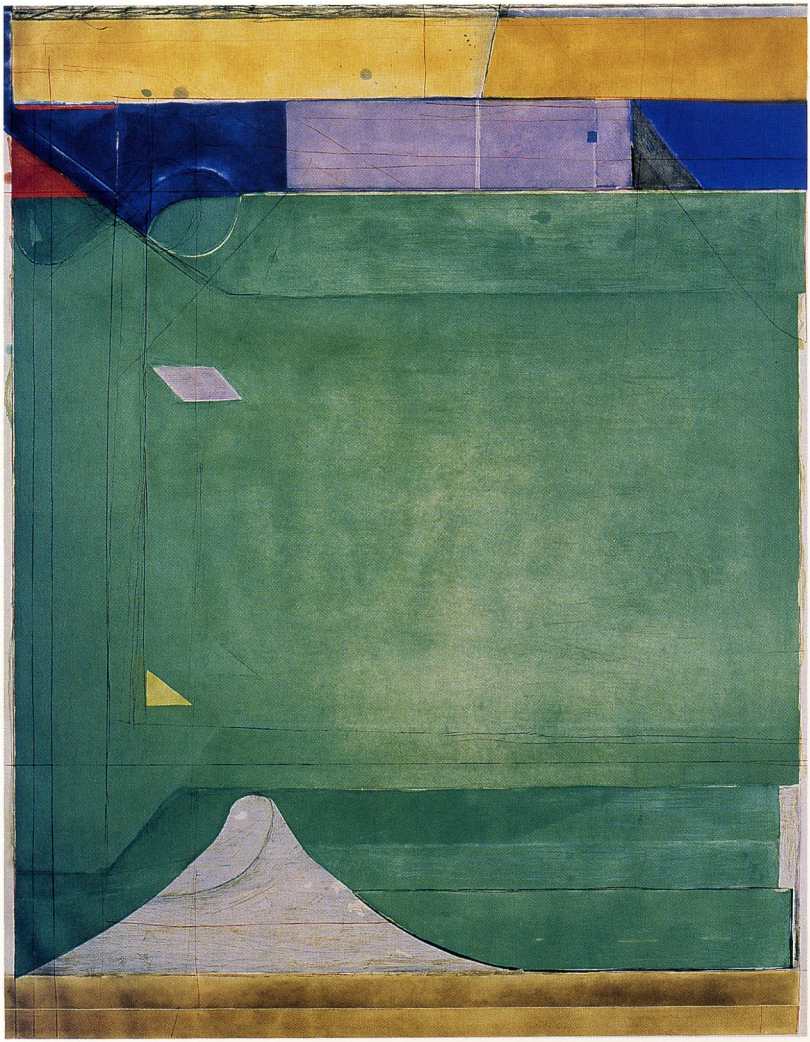
5:30 – 7:30 PM

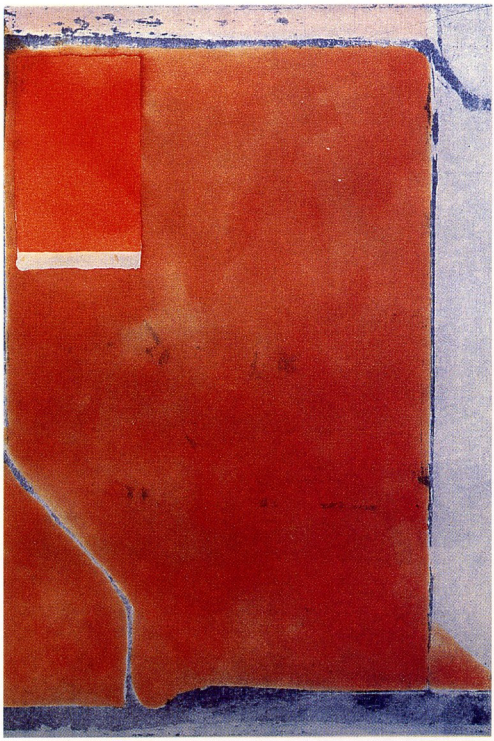
228 GRANT AVENUE

SAN FRANCISCO, CA 94108

TEL: 415.781.4629 FAX: 415.781.0126

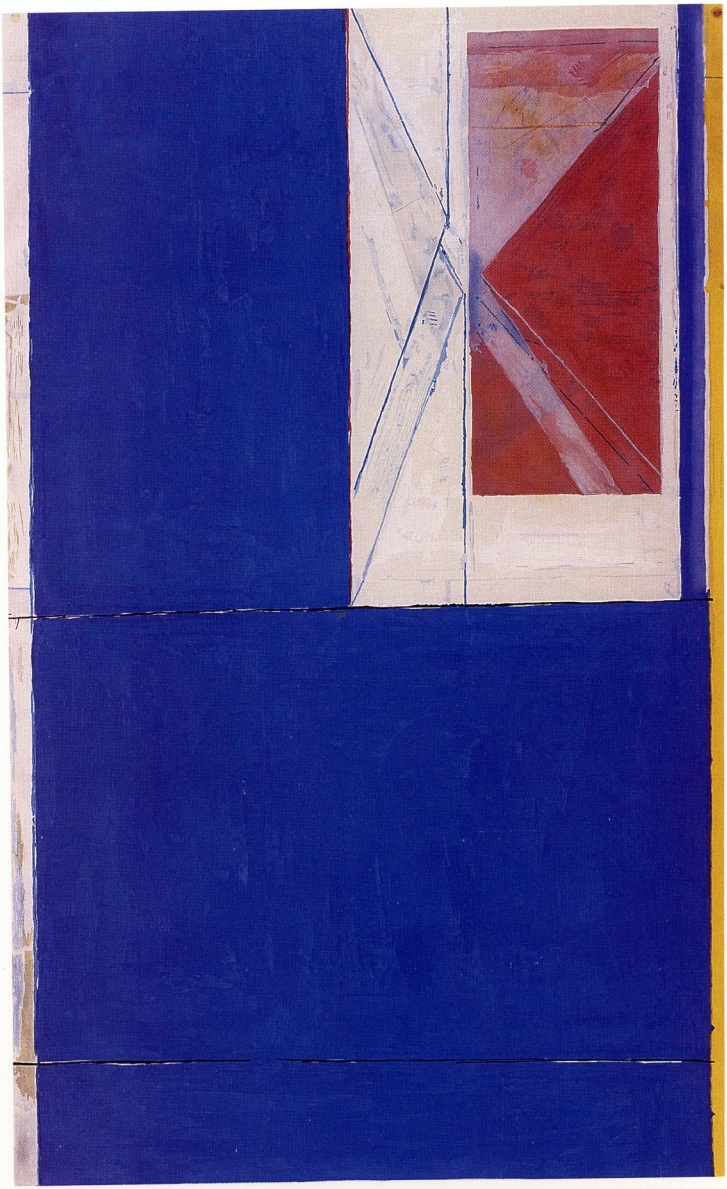
JOHN BERGGRUEN GALLERY











TAMARIND LITHOGRAPHY WORKSHOP, INC.

DIEBENKORN, RICHARD
ONE-MAN

RICHARD DIEBENKORN
217 Hillcrest Road
Berkeley, California

LIBRARY
JAN 10 1979
LOS ANGELES COUNTY
MUSEUM OF ART

Dealer: Poindexter Gallery
21 West 56th Street
New York 19, New York

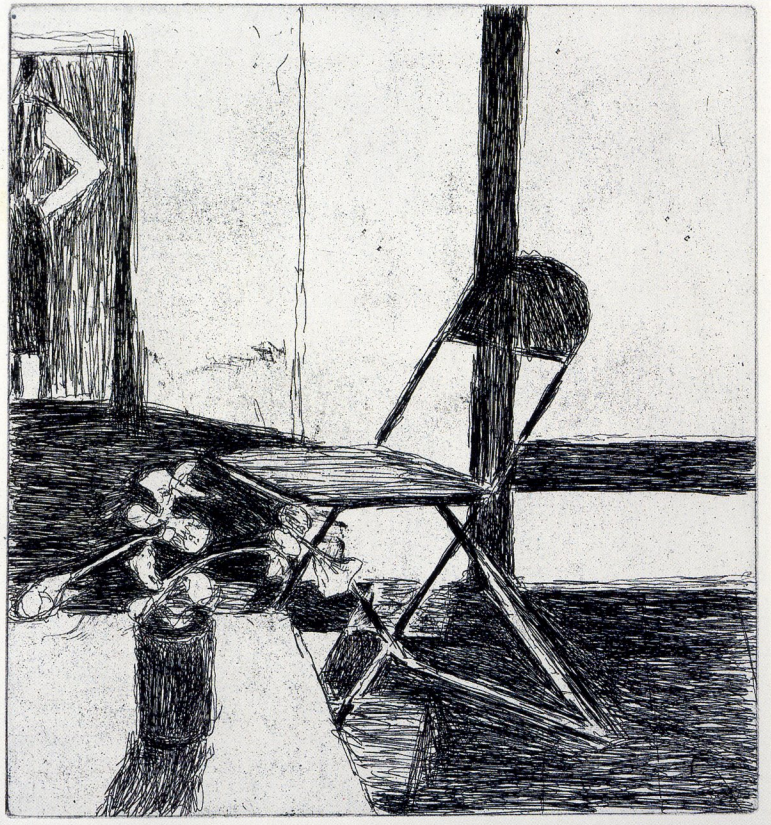
Tamarind Fellowship: April 24 - May 15, 1962

Richard Diebenkorn first worked at Tamarind as a guest artist in July 1961, at which time he completed 4 black and white lithographs. During his 1962 fellowship, he produced 9 editions, one of which was run in four colors, the remainder in black and white. Sizes vary from 15"x20" to 29"x21".

Besides occasional experiments on a variety of oriental papers such as white and natural Hosho Pure, Hanshita, and Iyo glazed papers, the artist used Nacre, Arches, Rives BFK and Crissbrook papers. All prints were run in small editions, from 9 to 20 impressions. In addition there are 9 Tamarind Impressions of each print. Bohuslav Horak, Tamarind's technical director, supervised the hand-printing process; printers were Joe Zirker, printer-fellow, and Joe Funk, printer.

Prices range from $50 to $150.

Richard Diebenkorn has had one-man shows at the San Francisco Museum of Art, the California Palace of the Legion of Honor, Phillips Memorial Gallery and Carnegie Institute.



16/25 ±'38 RDGS

ONE-MAN

RICHARD
DIEBENKORN

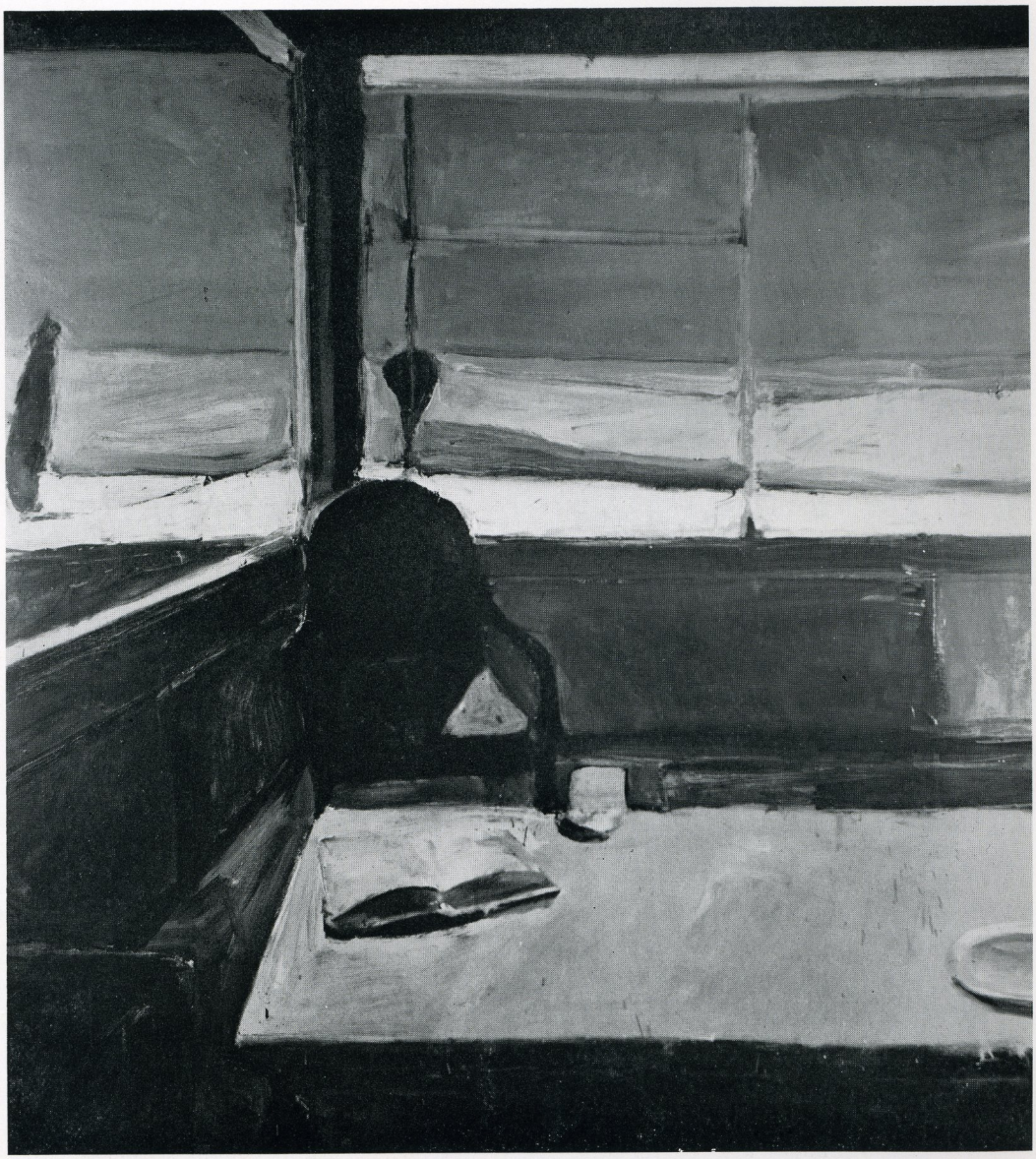


No. 9 Interior with Figures

MAY 19 - JUNE 26, 1961

THE PHILLIPS COLLECTION
WASHINGTON, D. C.

78



No. 6 Interior with Books

RICHARD DIEBENKORN

Richard Diebenkorn is a remarkable young West Coast painter who has steadfastly pursued his own direction, even when it has run counter to that of his most gifted contemporaries. In recent years the artist has moved from abstract to figurative painting; yet a careful comparison of the two periods indicates that the essential character of his work has not changed. Diebenkorn has always been engaged in what has been termed *nature in abstraction* painting. His more recent work might better be called *abstraction in nature*, but the two approaches are only a step apart.

The artist who paints nature in abstraction often runs a perilous course, for natural phenomena are unique as well as universal. Sometimes in the abstracting process, a painter loses the uniqueness of nature and simultaneously fails to find its universality. The result is a work which achieves only impersonal stylization, devoid of *both* charm and wonder. (Unfortunately, we see far too much of this kind of thing today.) On the other hand, the abstract painter who drags in *nature*, feet first, fares no better. Pictorial unity is upset and abstract values weakened when natural references are gratuitous, when they are not an intrinsic part of the painting.

Diebenkorn, in each of his periods, avoids both pitfalls, while remaining firmly committed to the idea of *nature in abstraction*. The earlier works are big, spacious canvasses, spontaneously brushed in large swaths of handsome paint. The designs are simple and rectilinear, the color glowing with a sun-lit exuberance.

There is no figuration in this work, yet it is redolent of the American Southwest: a land where vast, open spaces abound; where perspective is often aerial; where sunlight is refracted through clouds moving off the mountains.

In the more recent works, Diebenkorn has embraced figuration. He has developed a concern with *composition*, whereas most painters today are principally concerned with *space*. (In *theory* it is possible to be concerned with both, but in *fact* a preoccupation with one generally precludes much attention to the other.) As in the earlier pictures, the compositional design is largely rectilinear. The form and subjects of the compositions (interiors with figures or objects often posed against a landscape viewed through a window) show strong influence of 20th century French painting (Vuillard, early Matisse, Bonnard) which indicates, I believe, that the best American regional painting is no longer provincial. The strongest influence, though, has been an American painter of curiously dissimilar background, Edward Hopper. It is Hopper that we are most reminded of when confronting Diebenkorn's lonely figures, or solitary pieces of furniture, isolated in some vast interior space.

In his later work, Diebenkorn has endeavored to form a synthesis of figurative composition and his earlier painting technique. He still paints in broad, bold strokes; color is used arbitrarily if it contributes to harmony or dissonance. The artist is still very much concerned with paint quality and elegant surface. How successfully has this synthesis—this difficult wedding of often incompatible elements—been achieved? Some observers have felt that the figurative works suffered from a lack of finesse in the painting of pictorially important details; while, at the same time, the painterly ebullience of the earlier works had been sacrificed to the demands imposed by figuration. I think both these criticisms have some merit; yet I think it is surprising and remarkable that Diebenkorn has succeeded as well as he has in the difficult task he has set for himself. The best of the new pictures, many of which are in the present exhibition, are works of strength and conviction. They are also *beautiful* paintings, and one should not ask for more.

—Gifford Phillips



No. 8 Girl with Plant

RICHARD DIEBENKORN

Born in Portland, Oregon, 1922. Richard Diebenkorn studied at Stanford University 1940-43; University of California, 1943-44; California School of Fine Arts, 1946, where he received the Albert Bender Grant-In-Aid that same year. He has taught at the California School of Fine Arts, The University of Illinois, the California College of Arts and Crafts; and summer schools of the University of Southern California, and the University of Colorado. He now lives in Berkeley, California.

Exhibitions:

Whitney Annuals, 1955, 1958; Museum of Modern Art International Program; Carnegie Internationals, 1955, 1958, 1961 (a small one-man show)
Corcoran Gallery, 1959
Los Angeles County Museum, 1952, 1954, 1957
Oakland Museum, 1957
Albright Art Gallery, 1959
Brussels World's Fair, 1958
Guggenheim Museum, "Younger American Painters", 1953
Walker Art Center, "Vanguard, 1955"; Chicago Art Institute, 1960

One-man exhibitions:

Poindexter Gallery; 1955, 1958, 1961; Paul Kantor Gallery, Los Angeles, 1952, 1954; Pasadena Museum, 1960; San Francisco Palace of The Legion of Honor, 1960.

Collections:

Albright Art Gallery; Pasadena Art Museum; San Francisco Museum of Art; Carnegie Institute; Pittsburgh; The Phillips Collection; Joseph H. Hirshhorn; Alan H. Temple; Mason B. Wells; Max Zurier; Gifford Phillips. etc.

CATALOGUE

PRINT ROOM I

1. Woman in Profile II (1958) 18 x 24″
2. Girl with Cup (1960) 25 x 21″
3. Conversation (1958) 14 x 11″
   Collection of Miss Katherine Ordway
4. Woman with Checked Dress (1960) 20 x 12″
5. Interior with View of Ocean (1957)
   The Phillips Collection
6. Interior with Books (1959) 70 x 64″
7. Berkeley I (1953)
   Collection of Mr. Gifford Phillips
8. Girl with Plant (1960) 80 x 70″
   The Phillips Collection
9. Interior with Figures (1960) 48 x 51″
   Collection of Mr. Gifford Phillips
10. Abstraction (1949)

PRINT ROOM II

11. Reclining Nude (1958) 14 x 16″
12. Woman with Flower (1960) 70 x 44″
    Collection of Mr. Jay Crawford
13. Interior with View of White Buildings (1960) 58 x 50″
14. Girl in a Room (1958) 27 x 26″
15. Seated Girl by a Window (1960) 35 x 31″
    Collection of Mr. Allen Temple
16. Cane Chair—Outside (1959) 32 x 27″
    Collection of Mr. Morgan Flagg
17. Black Table (1960) 55 x 47″
    Collection of Mr. Charles Denby
18. Still Life with Matchbox (1958) 12 x 16″

of the starring team: "Both . . . are superb—she in a flashy, forceful fashion and he in a Chaplinesque vein." The film packed houses on both sides of the Atlantic; its theme song became a hit tune; and it reportedly caused a boom in tourism to Greece. Dassin received an Academy Award nomination for his direction.

The success of *Never on Sunday* prompted the American release of Dassin's French-Italian produced *La Loi* under the title *Where the Hot Winds Blow* (MGM, Embassy, 1960). Written and directed by Dassin, it was shot on location in Southern Italy with an international cast including Melina Mercouri, Gina Lollobrigida, Yves Montand, and Marcello Mastroianni. Despite some admiring reviews, the film received little promotion and failed to make a stir in the United States. Nor was the reception enthusiastic for *Phaedra* (Lopert, 1962), an ambitious but essentially unbelievable modern version of the ancient Greek Phaedra legend that was coauthored, produced, and directed by Dassin. Again set in Greece, this time on the island of Hydra, *Phaedra* starred Melina Mercouri as a Greek shipping magnate's wife destroyed by love for her half-English stepson (Anthony Perkins).

Dassin reinstated himself at the box office with *Topkapi* (United Artists, 1964), a jewel-robbery thriller, based on an Eric Ambler novel, that combined the suspense of *Rififi* with a witty script and the abundant charms of Melina Mercouri. Produced and directed by Dassin, and filmed in extravagant, kaleidoscopic color in Istanbul, *Topkapi* dealt with an eccentric gang of amateur jewel thieves, including Robert Morley, Peter Ustinov, and Miss Mercouri, out to steal the world's choicest emeralds from the Topkapi Palace in Istanbul, Turkey.

The critics panned Dassin's next film, *10:30 P.M. Summer* (Lopert, 1966), finding it pretentious and grotesquely moody. Based on a Marguerite Duras novel that was adapted for the screen by the author and Dassin, the film starred Melina Mercouri as an alcoholic wife losing her husband to a younger woman. Slightly more successful was the director's next picture, *Uptight!* (Paramount, 1968), a remake of John Ford's 1935 classic *The Informer* that shifted the setting from Sinn Fein Ireland to today's black American ghetto. Although most critics found the transplantation unsatisfactory, many were impressed with the film as the first attempt underwritten by a major studio to express with honesty the feelings of black militants and moderates. *Uptight!* starred black actors and used a nearly all-black cast, but in *Promise at Dawn* (Avco-Embassy, 1971) Dassin again featured Melina Mercouri, as the undaunted mother who dominates Romain Gary's autobiographical novel on which the film is based.

Since his European exile Dassin has twice returned to the United States to stage Broadway plays. The first was *Isle of Children,* a lugubrious drama about a dying fourteen-year-old girl that, despite a masterly performance by Patty Duke, closed after only eleven performances in March 1962. Five years later he returned triumphantly with Melina Mercouri to mount *Illya Darling,* his musical comedy adaptation of *Never on Sunday.* Although most critics felt that the story lost much of its freshness when saddled by the cumbersome conventions of the Broadway musical stage, it remained a splendid vehicle for Miss Mercouri, who won a Tony Award as the best musical actress of the year. After a nine-month run the play closed on January 13, 1968.

Slight and white-haired, Jules Dassin has the face "of a Medici cardinal," according to John Skow of the *Saturday Evening Post* (January 25, 1969). He has three children—Joseph, Richelle, and Julie—by his first wife, Beatrice Launer, whom he married in 1933 and divorced in 1962. He was married to Melina Mercouri on May 18, 1966. The films that Dassin made with Miss Mercouri in Greece helped to establish a thriving Greek film industry, but since the military takeover in 1967 the couple has not worked there. Of the Communist scare that curtailed his career in his native country Dassin has said, "I do not believe that the American movie public ever created a blacklist. The blacklist was always a fraud, an extraordinary fraud." Collaborating with Irwin Shaw, Dassin filmed a documentary on the June 1967 Arab-Israeli war entitled *Survival 1967.*

References

Films and Filming p22+ F '70; p66+ Mr '70
N Y Herald Tribune IV p12 Ap 9 '61 por
PM p23 Mr 9 '48
International Who's Who, 1970-71
Who's Who in America, 1970-71
Who's Who in France, 1965-66

DIEBENKORN, RICHARD (CLIFFORD, JR.)

Apr. 22, 1922- Artist

Address: b. Department of Art, University of California at Los Angeles, Los Angeles, Calif. 90024; c/o Marlborough-Gerson Gallery, 41 E. 57th St., New York 10022; h. 334 Amalfi Dr., Santa Monica, Calif. 90403

Independent of aesthetic vogues in his still-evolving career, the West Coast artist Richard Diebenkorn has been guided by his devotion to painting as a "physical thing, an involvement with a tangible feeling of sensation." But with action painting, or abstract expressionism, as it is more commonly called, he gradually combined elements of other styles, and to the avant-garde he brought many influences of the past, among them fauvism, neo-impressionism, and American realism. His inspiration, and often his subject, has been his natural environment, California.

Richard Clifford Diebenkorn Jr. was born in Portland, Oregon on April 22, 1922, the son of Richard Clifford and Dorothy (Stevens) Diebenkorn. After he had completed his high school education, he attended the University of California at Berkeley. He served from 1943 to 1945 in the United States Marines and then resumed his art

LIBRARY
APR 30 1976
LOS ANGELES COUNTY
MUSEUM OF ART

ONE-MAN DIEBENKORN, R



RICHARD DIEBENKORN

training at the California School of Fine Arts in San Francisco as a recipient of the Albert Bender Grant-in-Aid in 1946, and other California art schools, finally obtaining his B.A. degree from Stanford University in 1949.

Meanwhile, in 1947 Diebenkorn had begun a three-year teaching stint at the California School of Fine Arts, where he had studied under Mark Rothko and Clyfford Still, two of America's foremost abstract expressionists, who continued to exert a decisive influence on his early work. The postwar abstract expressionist movement, which marked the emergence of the United States as the world leader in modern art, began on the East Coast under the pioneering guidance of Rothko, Jackson Pollock, and Franz Kline, among other painters. Rothko, along with Still, then became a central figure in the California group of abstract expressionists belonging to the San Francisco bay area movement that flourished under the encouragement of the San Francisco Museum of Art.

Stimulated by the work of Still and Rothko, Diebenkorn skimmed over the representational phase that is a customary part of the training of young artists. He began painting in an abstract manner almost immediately, and in 1948 his work won him a one-man show at San Francisco's California Palace of the Legion of Honor. Critically well received, the show contributed much to his early recognition as one of the West Coast's top abstract painters.

While continuing to paint in the abstract expressionist manner over the next few years, Diebenkorn gradually moved away from executing purely abstract canvases like those of Pollock or Rothko. His work was closely linked to the California terrain in a landscape element often suggested or clearly visible. Especially preoccupied with space in painting, he communicated a feeling of space through large geometric areas of color that gave the impression, sometimes, of patterns of fields, mountains, or hills. His colors were strong and bright; the paint was laid on thickly and with a free, noticeable brush stroke, characteristic of the action painters.

The appearance of the landscape motif in the horizontal-vertical structures of Diebenkorn's pictures has been attributed to his leaving California and his colleagues of the abstract expressionist persuasion around 1950. According to an article in *Life* (November 4, 1957), "When he moved away from the group and went to live in New Mexico, he began to create a less abstract art based on recollections of the California landscape he had left behind." Diebenkorn was awarded his M.A. degree at the University of New Mexico in 1952. Then after a year of teaching at the University of Illinois, he returned to California, settled in Berkeley, and in early 1955 became assistant professor of drawing and painting at the College of Arts and Crafts in Oakland, a post he held for about five years.

Californians saw Diebenkorn's work in a one-man show at the San Francisco Museum of Art in 1954 and in several group shows in other cities. Outside his own state he became better known through his inclusion in the Guggenheim Museum's "Younger American Painters" show in New York in 1954, in the Walker Art Center's "Vanguard '55" show in Minneapolis in 1955, and in group shows at the Carnegie Institute in Pittsburgh in 1955 and the Whitney Museum of American Art in New York in 1955. He was also represented in a group exhibition at the Poindexter Gallery in New York in late 1955, when he received special mention in the New York *Times* review of the show, having impressed the critic by his ability to suggest vast spaces even when working in a small format.

Soon afterward, in March of 1956, Diebenkorn had the first of his periodical one-man shows at the Poindexter. Calling him a "rising star" of the abstract expressionist movement, the reviewer for the New York *Times* (March 4, 1956) went on to say, "His compositions are vast and stratified irregularly, bedecked with lumps of pigment and run through with snake-like lines. In short, they resemble aerial photographs of a big varied landscape with shore-line, mountains, cliffs and fields, the contours, perhaps, of California."

Although barely recognizable, the horizons and deserts of Diebenkorn's pictures foreshadowed a decision he had reached some months before his New York exhibition, to abandon abstract expressionism. By that time nonobjectivism had become dominant in American painting, but no longer answered Diebenkorn's own aesthetic problems. "I was encumbered with style and too concerned with style," he once explained, as quoted in *Time* (March 17, 1958). "There were a good many things I wanted to say—to talk about—that a more strict style prevented. My painting was too inbred. Representation was a challenge I hadn't had before."

When Diebenkorn introduced human figures into his pictures, however, he retained much of the abstract expressionist technique of applying paint. His own individual style remained largely the same: the bright color was only occasionally muted, and his interest in space and geometric form still prevailed. His one or two personages

became the focal point of his vertical-horizontal structures, as in *Girl on Terrace* (1956), *Girl with Cups* (1957), *Man and Woman in a Large Room* (1957), *Man and Woman Seated* (1958), and *Woman in Profile* (1958). "It is here [at the figure] that the directional lines converge, that color becomes most intense and the pattern more varied," Peter Selz observed in *New Images of Man* (1959). "Thus the spaciousness of the surrounding areas is greatly enhanced by the familiar measure of the human figure." Others have commented on the tension arising from the contrast between the interior or exterior open space and the introspective figure.

In the treatment of his personages, therefore, Diebenkorn may be said to have been formal rather than primarily humanistic. And yet, according to an art critic for *Time* (March 17, 1958), change of mood constituted the chief difference between his objective and nonobjective work: "His abstractions recalled sunlit, freshly green California hills . . . ; his representations introduce man as a somber, lonely figure, and hark back to an early admiration for such realist painters as Edward Hopper." Diebenkorn's new pictures, however, integrated his abstract expressionism perhaps not so much with American realism as with the French modernists Manet, Vuillard, and Bonnard.

With two other West Coast artists, David Park and Elmer Bischoff, who joined him in breaking away from abstractionism, Diebenkorn exhibited his figurative paintings at the Oakland Museum of Art in 1957. That show, like Diebenkorn's one-man show at the Poindexter Gallery early the following year, generated much excitement as a fresh and unexpected aesthetic departure. The New Realists, as the three Californians came to be called, were not interested in organizing a movement for or against any artistic credo. As John Canaday later wrote in the New York *Times* (May 26, 1968), "Diebenkorn and his colleagues issued no manifesto, indulged in no professional diatribes, and neither sought nor shied away from publicity. They merely painted, and their survival outside the system of competitive exploitation remains one strong indication of their merits as artists."

Some of the paintings seen in Diebenkorn's 1958 show in New York were selected for inclusion in an exhibition, "Seventeen American Painters," held at the United States Pavilion at the Brussels World's Fair. From there the show moved to London as the inaugural exhibition of the new gallery of the United States Information Service. Of the seventeen painters represented, Diebenkorn was reported to have been among the two or three most generally admired by the British. After having his work exhibited widely and regularly throughout his own country, he returned to London in 1964 for a one-man show at the Tate Gallery. During that year he also visited the Soviet Union on a cultural exchange program arranged by the State Department. The Russians greeted him warmly, but criticized the lack of social message in his work, which he showed them in about a hundred slides.

A more important event for Diebenkorn of the year 1964 was the opening at the Washington (D.C.) Gallery of Modern Art of a major retrospective of his work. The show moved the following year to New York's Jewish Museum and then to the Pavilion Gallery in Newport Beach, California. Besides being enthusiastically reviewed in local papers, it came to national attention in *Newsweek* (November 30, 1964), whose delighted critic felt that the retrospective demonstrated that Diebenkorn "belongs in the big leagues." Referring to the abstract and representational phases of the artist's work, he observed, "Instead of a split personality, what Diebenkorn exhibits is stunning evidence of integration." He went on to say, "Retrospectives usually have an air of finality. But this one is the sum total of a man at half time. Armed with honesty, bedeviled by conscience, in search of risk and difficulty, Diebenkorn has still half a lifetime to pull out the big plays, to put on the big show."

The conclusion of the *Newsweek* review of the retrospective proved to be prophetic in an unexpected direction: the disappearance in 1967 of the figure from Diebenkorn's canvases. The result of the change was an abstract style moored, as always, to reality and showing the effect of the discipline acquired through the years of representational work. His careful structuring of color in the manner of Matisse, a constant in all phases of his work, became more pronounced and more personalized. Some of the paintings, notably the "Ocean Park" series, inspired by the surroundings of his new home at Ocean Park, Santa Monica, were shown at the Poindexter in May 1968 and at the Los Angeles County Museum in August 1969.

"Diebenkorn is a draftsman of remarkable gifts," is the opinion of the New York *Times* critic Hilton Kramer, who has written highly approving reviews of several of Diebenkorn's exhibitions of drawings in New York. In early 1971 he praised the tonal delicacy of drawings related to the "Ocean Park" series of paintings, but in general he preferred the drawings of Diebenkorn's representational period. "His drawings of the figure, in particular," he wrote in the New York *Times* (March 20, 1971), "were often so breathtaking in their virtuosity that at times they looked even better than the paintings."

Drawing is the subject of a book by Diebenkorn that was published in 1965. He taught at the San Francisco Art Institute from 1960 to 1966 and has since then been teaching as professor of art at the University of California at Los Angeles. In 1963-64 he was artist in residence at Stanford University. Among his awards are the Samuel Rosenberg Fellowship, the Tamarind Fellowship, and the Emanuel Walter Purchase Prize. His paintings are in the permanent collections of the Phillips Memorial Gallery in Washington, D.C., the Albright Gallery in Buffalo, the Toronto Museum, the San Francisco Museum of Art, and other major galleries and museums.

Richard Diebenkorn is a tall, dark-haired man of sturdy build. He married Phyllis Gilman on

June 16, 1943, and they have two children, Gretchen Gilman and Christopher James. From 1966 to 1969 he was a member of the National Council on the Arts. He became a member of the American Academy of Arts and Letters in 1962 and is also a member of the National Foundation on Arts and the Humanities.

References

N Y Times II p37 My 26 '68
Newsweek 64:97 N 30 '64 por
Time 71:64 Mr 17 '58; 94:50+ Ag 1 '69 por
International Who's Who, 1971-72
Nordness, Lee, ed. Art USA Now vol 2 (1962)
Selz, Peter. New Images of Man (1959)
Who's Who in America, 1970-71
Who's Who in American Art, 1970

DOMS, KEITH (dämz)

Apr. 24, 1920- Librarian; organization official
Address: b. The Free Library of Philadelphia, Logan Sq., Philadelphia, Pa. 19103; h. 3101 Coulter St., Philadelphia, Pa. 19129

When Emerson Greenaway retired as director of the Free Library of Philadelphia in 1969, the library's board of trustees looked for "the best librarian in America" to replace him. After considering twenty-five other candidates, they chose Keith Doms, then the librarian of the Carnegie Library of Pittsburgh, an authority on library physical-plant planning and a man known for his concern with the expansion of services, especially for the disadvantaged, and his ability to raise funds to implement that concern. In addition to heading Pennsylvania's greatest public library, Doms is serving as president of the American Library Association for 1971-72. Although the ALA declined sharply in membership between 1969 and 1971, from 39,115 to 32,774, after a sharp increase in its annual dues, it is still the largest national organization of librarians in the world. The association's executive offices are in Chicago.

Keith Doms was born in Endeavor, Wisconsin on April 24, 1920 to Reinhard Edward Doms, a banker, now retired, and Lillian Linda (Gohlke) Doms, and he grew up in Wisconsin and Minnesota. When he was a student at Omro (Wisconsin) High School his favorite extracurricular activity was boating on the Fox River. In 1938 he graduated from high school and matriculated at the University of Wisconsin in Madison, where he majored in modern languages, minored in social science, and worked part time at various jobs, including janitor, waiter, newspaper reporter, and truck driver.

In 1942 Doms took senior honors at Wisconsin, received his B.A. degree, and entered the United States Army, where his specialty was cryptology. Under army sponsorship he studied for nine months in 1943-44 at the School of Far Eastern Studies at Harvard University. About the factors that helped influence him in his choice of a career, Doms has said: "I have always placed high value on self-education and self-development. I saw early that public libraries had exceptional opportunities in these areas. Coupled with my own enjoyment of reading and my interest in education and people, I saw that librarianship offered an excellent opportunity for both professional and personal satisfaction."

After his discharge from the army, in 1946, Doms enrolled in the Graduate Library School of the University of Wisconsin, where he was elected president of his class. He took his B.L.S. degree with highest honors in 1947, after the acceptance of his dissertation on federal legislation for libraries. Doms was city librarian in Concord, New Hampshire from 1947 to 1951 and city librarian in Midland, Michigan from 1951 to 1956, when he went to the Carnegie Library of Pittsburgh (Pennsylvania) as assistant director.

Doms became associate director of the Carnegie Library in 1963 and its director in 1964. As director he built three new branch buildings and initiated plans for two more, established a mobile library for disadvantaged neighborhoods, a poetry forum, an annual poetry prize, and, in cooperation with Pennsylvania State University, a program facilitating business and industry's access to technical and scientific literature. He also established a regional film library, completed plans for a regional reference center, expanded the Carnegie Library's services for the blind, found a sponsor for the training of two black students a year for library service in the ghetto, and persuaded the city government to take over the funding of a library program for juvenile delinquents that the federal government was going to abandon. During his tenure in Pittsburgh, in 1964, Doms conducted a seminar on public library development in Karachi, Pakistan at the request of the United States Department of State.

In September 1969 Doms succeeded Emerson Greenaway as director of the Free Library of Philadelphia. At last count the library had more than 6,500,000 books and other items, about 5,000,000 of which were available to the general public, 600,000 card-holding patrons, and forty-three branches employing 600 people, under the direction of Alan Thomas. There is a large regional library, twenty-two miles away from the central library, and there are also a mercantile library, a library for the blind and physically handicapped, a regional film center, three bookmobiles, and six stationary trailer units.

At a seminar for library trustees at Columbia University on June 25, 1970, Doms spoke of some of the basic problems and issues confronting library administrators in their daily work. The first problem he discussed was that of money in relation to library service and structure in an age of rapid social change and compelling political and economic problems. Although "the competition for funds will be critical for the balance of the seventies," he said, there will be funds for libraries, along with other national priorities, but "they will not be doled out to librarians on the basis of the

DIE-MAN DIEBENKORN, R

DIEBENKORN, RICHARD

Crown Point Press

1555 San Pablo Avenue, Oakland, California, 94612. (415) 835-5104

LIBRARY
APR 13 1984
LOS ANGELES COUNTY
MUSEUM OF ART

Advance Notice of a New Release from Crown Point Press

Artist: Richard Diebenkorn

Description and Titles: "Eight Color Etchings 1980"

These eight new prints are Diebenkorn's first exploration of color etching. He started where he left off the last time he was at Crown Point, with the loops and arabesques of the "Six Soft Ground Etchings". He was very clear about not wanting to "add" color; the color is to him quite physical; it is an element that must be absolutely integral with the drawing and the process. Consequently, even in work that is quite simple formally (like the three "constructs" in this series), the element of color makes these the most complex etchings that he has done.

The titles of these etchings are purely descriptive. The artist has designated as "constructs" the works in which the color is carried mainly in lines. In the other five works, the color is mainly spit-bite aquatint; that is the artist painted the acid directly on a copper plate that had been prepared with an aquatint ground. As in most of Diebenkorn's etchings, there is also a good deal of scraping, re-working, subtle adjustments in each of the several plates that comprise each print (only one--"Construct Red"--of these etchings is printed from a single plate).

Although there is not an objection to the prints being seen individually, there are many relationships within the group. "Large Bright Blue" and "Large Light Blue" have one plate in common, the light blue being a ghost of the bright blue. A ghost in printmaking is a second printing from a plate without re-inking. In this case, the ghost plate had some ink added to it, and the other colors in the print were printed from other plates, freshly inked. Three other prints, "Blue Loop", "Small Red", and "Construct Grid" are related by a shared form which was first drawn in "Blue Loop", then ink-transferred to fresh plates which were etched and then developed further by the artist.

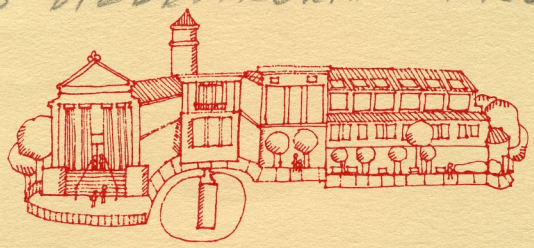
Overall, these new etchings are at the same time beautiful, playful and challenging. They demonstrate again Diebenkorn's use of the etching process as a way of thinking and seeing open-endedly and unconfined.

Edition size and availability: Edition 35. The prints will be available August 15, 1980.

List price at issue: There are eight etchings which range in price from $1800 to $5000. The full set is $24,000. A 10% discount is available until September 15 to recipients of this notice. Slides on request.

Kathan Brown, Director; Thomas Way, Representative

RICHARD DIEBENKORN - THRU 3/13/77



LIBRARY
JAN 26 1977
LOS ANGELES COUNTY

Cincinnati Art Museum Press Release

Eden Park, Cincinnati, Ohio 45202
Phone (513) 721-5204

To: All News Media

From: Cincinnati Art Museum
Jane Durrell, Assistant for Press Relations

FOR IMMEDIATE RELEASE

"Richard Diebenkorn: Paintings and Drawings, 1943-1976" opens at the Cincinnati Art Museum Thursday, February 3 to run through March 13, the first stop following its initial showing at the Albright-Knox Gallery, Buffalo, New York, where it has attracted national attention.

Organizer Robert T. Buck, Jr., Director of Albright-Knox, has gathered the most complete survey to date of the work of this significant post-World War II painter, including "Interior with View of Buildings" (1962) from the Cincinnati Art Museum's permanent collection. Following its midwestern showing in Cincinnati the exhibition will go to leading museums on both coasts.

The expansive show contains over 150 works (90 oils on canvas and more than 60 works on paper) and spills out of the temporary exhibition area into adjoining galleries. Its sheer size and careful selection allows unhurried looks at the development of one of the most interesting painters of his generation. Independent of prevailing norms, Diebenkorn chooses to follow his own bents into or away from abstraction and to live at the other side of the continent, when all the world looks to New York City for art leadership. This is the first comprehensive retrospective of his work held in the East since 1961 and further establishes his stature beyond regional importance.

The works fall easily into three chronological divisions, influenced to an extent by the physical geography of the area in which the artist lived when making them. "Temperamentally, I have always been a landscape painter," Diebenkorn is quoted in the catalogue as saying, and many critics find colors and shapes evocative of landscapes in both his early abstractions and the current, stunning Ocean Park series which marks a return to non-objective painting after some years of figurative work.

- more -

DIEBENKORN, RICHARD
ONE-MAN

One ad.....Diebenkorn Exhibition at the Cincinnati Art Museum

Diebenkorn was 21 and a senior at Stanford University when he painted the earliest (1943) work in the show, "Palo Alto Circle," a cityscape posing painterly problems of picture plane and spaciality which would continue to interest him in both abstract and figurative work for years to come. The early paintings move quickly into abstraction and remain so through "Berkeley No. 54" (1955). Into those years the artist packed all the painting experience possible along with military service, marriage, continuing his studies and becoming a teacher himself.

Born in Portland, Oregon in 1922, he was two when the family moved to San Francisco, and except for brief periods in the Southwest, the East and Urbana, Illinois has always lived on the West Coast. As a student and later a faculty member at the California School of Fine Arts he became part of the circle of Bay Area artists whose vigor and exploring nature would be important in the development of his own work.

Diebenkorn's natural gifts have always been quickly recognized by teachers and fellow artists, and in the years since his first one-artist exhibition at the California Palace of the Legion of Honor in 1948 he has shown extensively regularly here and abroad.

In 1955-56, distrusting an ease of accomplishment that had come into his work, he joined his friends Elmer Bischoff and David Park in turning to serious representational painting, adapting abstract expressionist techniques to figurative work. "Girls on a Terrace" (1956) is the earliest of these paintings in the show; "Window" (1967) the last. CAM's "Interior with View of Buildings" is within this group.

From 1967 until the present time the artist has been occupied with his Ocean Park series, painted in Santa Monica where he now lives and named for a nearby amusement park. These non-objective works constitute "a creative and intuitive balancing act," Buck writes in his catalogue essay, "...among the major contributions of the past decade to contemporary American painting." The 30 Ocean Park paintings in the exhibition cover the entire time span and include three from 1976.

In his catalogue essay Gerald Nordland quotes Diebenkorn on successful works: "...everything is integral...If you remove an aspect or element you are removing its wholeness...When I get it all together in a picture and it is alive and successful it would be just as much so in the abstract as in the figurative."

- more -

All the canvases are oils, the artist turning to acrylics only in some works on paper. Gouache, ink, watercolor, pencil, charcoal and other mediums are employed in these works, which provide a counterpoint to the paintings and display Diebenkorn's formidable drawing skills.

The exhibition catalogue, for sale in the Museum Shop, is a 122-page book with 30 color plates and 120 black and white illustrations, including a generous representation of works influential to Diebenkorn by other artists, particularly Matisse. It contains four extensive essays: Diebenkorn's Early Years, by Maurice Tuchman, Los Angeles County Museum of Art; The Figurative Works of Richard Diebenkorn, by Gerald Nordland, Frederick S. Wright Art Gallery; The Ocean Park Paintings, by Robert T. Buck, Jr.; and Diebenkorn: Reaction and Response, Linda L. Cathcart, Curator of the exhibition. The exhibition and its catalogue were made possible by a grant from the National Endowment for the Arts, a Federal Agency in Washington, D.C.

On view through February 6 at the Museum is "Oriental Rugs in Cincinnati Collections." The Museum is open from 10 a.m. to 5 p.m. each weekday except Mondays and from 1 to 5 p.m. on Sundays. The small admission fee charged to non-members is not in effect on Saturdays.

ARTISTS'S FILE

DIEBENKORN, RICHARD

Richard Diebenkorn

FOR IMMEDIATE RELEASE
November 7, 1997

CONTACT PUBLIC RELATIONS:
(202) 387-2151
Kristin Krathwohl, ext. 220
Faith Flanagan, ext. 226

The presentation at the Modern Art Museum of Fort Worth and The Phillips Collection is sponsored by Philip Morris Companies Inc.

The Phillips Collection
1600 21st Street, NW
Washington, DC 20009
tel 202.387.2151 *ext* 220
fax 202.387.2436

RICHARD DIEBENKORN
on view at The Phillips Collection
from May 9 through August 16, 1998

EXHIBITION OVERVIEW

The Phillips Collection, in collaboration with the Whitney Museum of American Art, presents a major traveling retrospective exhibition of the work of Richard Diebenkorn (1922–93). *Richard Diebenkorn*, on view at The Phillips Collection from May 9 through August 16, 1998, will comprise more than 150 paintings and works on paper or other materials. With this exhibition, which gives special emphasis to the lyric quality and inimitable color vocabulary running through every phase of Diebenkorn's work, the museum will pay tribute to the extraordinary achievement of one of the great artists of the post-war era. The exhibition will be the first to occupy the entire Goh Annex of The Phillips Collection since the renovated and expanded building was reopened in 1989. Jane Livingston, an independent author and curator, is the guest curator of the exhibition.

The presentation of *Richard Diebenkorn* at The Phillips Collection and at the Modern Art Museum of Fort Worth is sponsored by Philip Morris Companies Inc.

Richard Diebenkorn lived and worked for most of his life in California where he was the leading member of the Bay Area Figurative School in the late 1950s and early 1960s. When he moved from San Francisco to Santa Monica in 1963, he began a cycle of abstract paintings and drawings known as the *Ocean Park* series—a body of work which has become one of the most celebrated milestones of American abstract painting. Lesser known are the extraordinary series of abstract canvases Diebenkorn painted in Albuquerque, New Mexico, where he completed his master's degree; in Urbana, Illinois, where he taught for a year; and in Berkeley, California, where he settled in 1954. These early paintings, including several that have never before been publicly shown, will be prominently featured in *Richard Diebenkorn.* The goal in presenting every period of the artist's career will be to bring to light major works not previously seen, while also including better known works whose importance is already recognized. Many loans come from the Diebenkorn family's private collection, and are being shown publicly for the first time.

Richard Diebenkorn's long relationship with The Phillips Collection began over thirty years ago in 1943, when he and his wife Phyllis were stationed at the Marine base in Quantico, Virginia and visited the museum nearly every weekend for two years. Diebenkorn cited the Phillips as a key experience for him. "It wasn't, of course, like a museum at all....you could sprawl on the furniture, leisurely spend time with the paintings and listen to the concerts. It was a refuge, a sanctuary for me to absorb everything on those walls." The artist frequently acknowledged The Phillips Collection's profound influence on his art, namely those works by Picasso, Braque, Bonnard, and especially Matisse's important 1916 painting, *Studio, Quai St. Michel.*

(more)

NATIONAL TOUR

Whitney Museum of American Art, New York	October 9, 1997–January 11, 1998
Modern Art Museum of Fort Worth	February 8–April 12, 1998
The Phillips Collection, Washington, D.C.	May 9–August 16, 1998
San Francisco Museum of Modern Art	October 9, 1998–January 19, 1999

HIGHLIGHTS

Miller 22 (1951), Whitney Museum of American Art, New York; *Albuquerque No. 9* (1952), Whitney Museum of American Art, New York; *Urbana No. 2 (The Archer)* (1953), Whitney Museum of American Art, New York; *Berkeley No. 52* (1955), Whitney Museum of American Art, New York; *Girl Looking at Landscape* (1957), Whitney Museum of American Art, New York; *Yellow Porch* (1961), Private collection; *Interior with View of Buildings* (1962), Cincinnati Art Museum, Ohio, The Edwin and Virginia Irwin Memorial; *Ocean Park No. 24* (1968), Yale University Art Gallery, New Haven, Laila and Thurston Twigg-Smith '42E; *Untitled (Ocean Park Drawing)* (1983), The Phillips Collection, Washington D.C., gift of Mrs. Phyllis Diebenkorn.

CATALOGUE

A comprehensive catalogue, co-published by the Whitney Museum of Art and the University of California Press, accompanies the exhibition. It features a complete biographical and analytical text by Jane Livingston, as well as essays by distinguished curators Ruth E. Fine of the National Gallery of Art, Washington, D.C. and John Elderfeld of The Museum of Modern Art, New York. At 276 pages in length, The catalogue, entitled *The Art of Richard Diebenkorn*, will include 216 illustrations, 191 in color and 25 duotones.

FUNDING

The presentation of *Richard Diebenkorn* at The Phillips Collection and at the Modern Art Museum of Fort Worth is sponsored by Philip Morris Companies Inc. The presentation at the Whitney Museum of Art and the San Francisco Museum of Modern Art is sponsored by J.P. Morgan & Co. Incorporated. Organizational support for this exhibition has been provided by J.P. Morgan & Co. Incorporated and Philip Morris Companies Inc. Initial support for this exhibition has been provided by a grant from the National Endowment for the Arts and the National Committee of the Whitney Museum.

\# \# \# \#

The Phillips Collection, America's first museum of modern art, is a publicly-supported, non-government museum of modern art and its sources.

FOR FURTHER INFORMATION AND/OR PHOTOGRAPHS, PLEASE CONTACT:
Public Relations, The Phillips Collection, 1600 21st Street, Washington, D.C., NW 20009-1090.
Kristin Krathwohl, Director of Public Relations, (202) 387-2151, (ext. 220) or
Faith Flanagan, Public Relations Assistant, (202) 387-2151, (ext. 226)

Richard Diebenkorn

The presentation at the Modern Art Museum of Fort Worth and The Phillips Collection is sponsored by Philip Morris Companies Inc.

FOR IMMEDIATE RELEASE
March 30, 1998

PRESS PREVIEW
Monday, May 4, 1998 at 10:00 am
Please R.S.V.P. to Public Relations

CONTACT PUBLIC RELATIONS:
(202) 387-2151
Kristin Krathwohl, ext. 220
Faith Flanagan, ext. 226

ARTIST'S FILE

The Phillips Collection
1600 21st Street, NW
Washington, DC 20009
tel 202.387.2151 *ext* 220
fax 202.387.2436

RICHARD DIEBENKORN
May 9–August 16, 1998

California painter Richard Diebenkorn (1922–1993) has long been regarded as one of the most important American painters of his generation. He also is recognized as being among the most influential of the painters who carried the classical tradition of European modernism into the 1960s, '70s, and '80s.

The Phillips Collection, in collaboration with the Whitney Museum of American Art, presents *Richard Diebenkorn*, the most comprehensive survey to date of the artist's work, curated by Jane Livingston. The exhibition, on view at The Phillips Collection from May 9–August 16, 1998, includes more than 150 paintings and works in various media. With this exhibition, which gives special emphasis to the lyric quality and inimitable color vocabulary running through every phase of Diebenkorn's work, the museum will pay posthumous tribute to the extraordinary achievement of one of the greatest artists of the post-war era and to his lasting appreciation for The Phillips Collection. The exhibition will be the first to occupy the entire Goh Annex since the building was renovated nearly ten years ago.

This exhibition is sponsored at The Phillips Collection by Philip Morris Companies Inc.

The exhibition prominently features works from the early years of Diebenkorn's career, when the artist produced several remarkable groups of abstract canvases and drawings. It also includes a rich presentation of works from the artist's subsequent figurative period (1955-67) and major works from the painter's celebrated *Ocean Park* series of grandly scaled abstract paintings, which occupied Diebenkorn from 1967 until the end of his career. Many loans to the exhibition come from the Diebenkorn family's private collections, and are being shown publicly for the first time. Among them are several virtually unknown works from the *Ocean Park* series.

Richard Diebenkorn's long relationship with The Phillips Collection began over thirty years ago in 1943. While he and his wife Phyllis were stationed at the Marine base in Quantico, Virginia, they visited the museum nearly every weekend for two years. Diebenkorn cited the museum as a key experience for him. "It wasn't, of course, like a museum at all . . . . you could sprawl on the furniture, leisurely spend time with the paintings and listen to the concerts. It was a refuge, a sanctuary for me to absorb everything on those walls." The artist frequently acknowledged The Phillips Collection's profound influence on his art, namely its works by Bonnard, Vuillard, Braque, and especially Matisse's important 1916 painting, *Studio, Quai St. Michel.* The exhibition's presentation at The Phillips Collection will provide the visitor with a unique opportunity to explore the relationships between these artists' works and Diebenkorn's.

The earliest paintings shown in this exhibition are from Diebenkorn's Sausalito period, which began in the late 1940s. The artist continued his abstract style in three successive locations for which the series of works are named—Albuquerque, Urbana, and Berkeley. While living in Berkeley, from 1955 to 1967, Diebenkorn moved into an extended representational phase. His formats ranged from intimate still lifes to imaginatively structured landscapes and cityscapes to ambitiously conceived interiors, with and without figures. In 1967, the artist moved to Santa Monica, California, where he taught at the University of California, Los Angeles, and returned to abstraction (in a manner quite different from his early style) with the *Ocean Park* paintings. In addition to works from these central phases in Diebenkorn's development, several sub-sets

(more)

of works are presented in this exhibition, including a group of paintings done on cigar-box lids, all given to close friends and family; a number of off-beat collages; and a representation of the so-called "clubs and spades" drawings done in the 1980s.

Born in Portland, Oregon, and raised in San Francisco, Richard Diebenkorn, an only child, was drawing regularly by the young age of four or five. His lifelong fascination with heraldic imagery began with his childhood exposure to the lore of European chivalry, including reproductions of the Bayeux Tapestries that his grandmother gave him. In 1940, Diebenkorn entered Stanford University, becoming versed not only in art, but in literature and in the music of Bach, Mozart, Haydn, and Beethoven, which he would later say "poured into" his painting and helped him to focus his work. He became a discriminating and knowledgeable reader of fiction, literature, and poetry, especially the works of Ezra Pound, T.S. Eliot, Wallace Stevens, and William Butler Yeats.

At Stanford, Diebenkorn also discovered Edward Hopper: "I embraced Hopper completely," he said. "It was his use of light and shade and the atmosphere . . . kind of drenched, saturated with mood, and its kind of austerity . . . . It was the kind of work that just seemed made for me. I looked at it and it was mine"

Soon after being called into active duty with the Marine Corps during his sophomore year, Diebenkorn married Phyllis Gilman, a fellow Stanford undergraduate. After being allowed to study art for a semester at the University of California at Berkeley under the military V-12 program, he did his basic training in North Carolina and was sent to Officer's Candidate School in Quantico, Virginia. In that period, the Diebenkorns began their lifelong education in visual art by spending every weekend visiting museums in nearby Washington, D.C., particularly The Phillips Collection, where Diebenkorn developed a lasting interest in the work of the European and American modernists.

At the end of the war, the Diebenkorns, with their one-year-old daughter, Gretchen, settled in Sausalito, California, and the artist enrolled at the California School of Fine Arts. Soon he received a grant to travel and work independently for a year; he and Phyllis went to New York and lived in the rural community of Woodstock for several months before returning to Sausalito. In 1947, the couple's son, Christopher, was born, and the artist became a faculty member at CSFA in San Francisco. By 1948, he had embarked on his early abstract period; at the end of 1949, with the aid of the GI Bill, the Diebenkorns went to the University of New Mexico in Albuquerque, where Richard completed work toward his Master's degree, and Phyllis received a degree in psychology. Works done in the two years the artist spent in New Mexico would mark the beginning of his reputation as one of America's finest painters.

In the fall of 1952, Diebenkorn accepted a teaching position at the University of Illinois at Urbana. His paintings of the brief Urbana period grew somewhat larger in scale and bolder in structure. They introduced to his work new highly-pitched color, and a liberal use of black hues. In addition to responding to the industrial character of his surroundings, he was experimenting with new kinds of line drawing and with depicting the human figure.

The Diebenkorns returned to New York in the summer of 1953, occupying a flat on East 10th Street and immersing themselves in the artistic scene, while their children stayed with Phyllis' mother in Southern California. By the fall, they had returned to the Bay Area, so that Phyllis could attend graduate school nearby. While in Berkeley, Richard completed his complex series of early abstract paintings.

In 1955, Diebenkorn turned to representational imagery, reflecting on this radical shift in several interviews and studio notes written during the 1950s and '60s. "Just as I once believed that spatial ambiguities, intensity spelled out, and infinite suggestibility were necessary properties of painting I now believe that the representations of men, women, walls, windows, and cups are necessary," he said. "I found that a somewhat literal reinforcement of the differences sought, such as, outside beside interior, sunlight as opposed to gloom, the presence of person as opposed to emptiness, made the balance a better one and maintained the kind of differences that I sought."

In the late 1950s and early '60s, Diebenkorn and others founded what would be called the Bay Area Figurative School, a term Diebenkorn did not advocate because he did not want to be labeled a part of any group or "ism." Along with his close friends, figure painters David Park, Elmer Bischoff, and others, he created a short-lived but widely influential neo-modernist school of painting and drawing that took impetus from, but also rebelled against, the long Renaissance tradition of naturalistic representation.

(more)

Diebenkorn, Park, and Bischoff met for weekly evening sessions, drawing hired models; each of them used this extended life-study exercise as a basis for painterly styles that diverged in varying degrees from literal description. For Diebenkorn, representational painting came to have a hierarchic character, with figure painting rating highest, and still lifes being at the most basic level. Nevertheless, his still lifes, of which many are included in the exhibition, count among his freshest and most intense work.

In 1963, Diebenkorn accepted a yearlong residency at Stanford University, where he made some of his finest figure drawings, and by the end of the following year he received national recognition for both his abstract and figurative work with a large show at the Washington, D.C. Gallery of Modern Art. Yet even as the public was beginning to assimilate the complex and original body of representational work, Diebenkorn was beginning to move beyond it. "[The] figure thing was running its course," he said. "It was getting tougher and tougher . . . Things really started to flatten out in the representational [paintings]."

Some critics have been skeptical of, or at least mystified by, Diebenkorn's successful progression from an abstract mode to a representational one, and then his later return to an abstract style. "The fundamental fact about Diebenkorn may be that, in a sense, he lived just slightly in the wrong time," says exhibition curator Jane Livingston. "He was down to the bone a modernist. His painting was neither reductivist nor conceptual; it was sublime in an old-fashioned sense. Fortunately, he was entirely unembarrassed by the anachronism of his passion."

After an extended trip to the Soviet Union and Europe, Diebenkorn took a faculty position at UCLA in 1966. Living in the Santa Monica Canyon area and working in a succession of studios in nearby Venice, the artist made the gradual transition into the *Ocean Park* series. By 1970, he was producing both large paintings and a great number of important works on paper, exhaustively exploring new chromatic realms and new formal structures, and acknowledging the persistent inspiration of Mondrian, as well as Matisse.

The *Ocean Park* cycle underwent significant changes during the 1970s and '80s, sometimes shaped by travels to Europe, where the Diebenkorns spent time in 1969 and 1973, or by changes the artist observed in his daily environment in Southern California. Some of these works are austere, even brooding; yet at their most decorative, they are among the most beautiful works of their era.

The ever-present influences of Cézanne, Mondrian, and Matisse, as well as Diebenkorn's clear affinities for de Kooning and Rothko, are fused with the artist's own penetrating observation of the light and structure of his surroundings in the *Ocean Park* paintings and drawings. "I don't know of any artist who was more responsive to his physical environment than Dick," said artist William Brice. "If he moved down the block, it changed everything. He absorbed the aura of a place."

In 1976, the Albright-Knox Art Gallery in Buffalo, New York, organized a retrospective of Diebenkorn's work which traveled to several major museums. Robert Hughes wrote, after seeing the exhibition, that Diebenkorn was a "world" figure. "The *Ocean Parks,* the monumental series of paintings Diebenkorn began in 1967 . . . are certainly among the most beautiful declamations in the language of the brush to have been uttered anywhere in the last 20 years."

The more intimately scaled works of the late 1970s and early '80s, including the extraordinary cigar-box lid paintings and works employing heraldic imagery, were generally, although not always, enthusiastically received. The "clubs and spades" drawings, in particular, elicited a considerable amount of disparagement.

The artist, however, was not swayed by critical opinion, and continued on his self-determined path. By the early 1980s, after a period when he worked primarily in small scale, Diebenkorn returned to his signature large-scale paintings, producing some of his best works in the *Ocean Park* series.

In 1986, the Diebenkorns moved back to Northern California, settling into a picturesque farmhouse near Healdsburg looking out onto the vineyards of the Alexander Valley. Diebenkorn remodeled a barn for use as a studio, with perfectly modulated northern light and the highest ceilings of any of his work spaces. In 1988, a major exhibition of the artist's works on paper was organized by the Museum of Modern Art, New York. At Diebenkorn's urging, it traveled to The Phillips Collection to inaugurate the opening of the museum's Goh Annex in 1989. The exhibition was curated by John Elderfield, who also wrote the text for a catalogue accompanying an important Diebenkorn exhibition held in 1991 at the Whitechapel Art Gallery in London.

(more)

For the last several years of his life, the artist worked primarily on a small scale. A series of health problems prevented him from making full use of his studio; nevertheless, he completed some of the most lyrical and distinctive works of his life in this late period, producing drawings, collages, and a number of exceptional etchings. In December 1992, to be near medical facilities, the Diebenkorns took up residence in their apartment in Berkeley, and the artist was never again able to work or return to Healdsburg. He died on March 30, 1993.

Richard Diebenkorn is guest-curated by Jane Livingston, an independent author and curator, who has worked closely with the artist's widow, Phyllis Diebenkorn. Livingston has drawn upon her long friendship with Diebenkorn, as well as her first-hand knowledge of the California art scene of the 1960s and '70s. She began organizing this retrospective in 1993, soon after the artist's death.

Accompanying the exhibition is a major book on the artist, *The Art of Richard Diebenkorn*, co-published by the Whitney Museum and the University of California Press. It features a comprehensive biographical and analytical text by Jane Livingston, as well as essays by the distinguished curators Ruth E. Fine of the National Gallery of Art, Washington, D.C., and John Elderfield of the Museum of Modern Art, New York. In addition, the book includes full-page, full-color reproductions of each image in the exhibition, as well as many other illustrations and extensive documentation. All three authors have drawn on previously unpublished writings by and interviews with the artist.

The presentation of *Richard Diebenkorn* at The Phillips Collection and the Modern Art Museum of Fort Worth is sponsored by Philip Morris Companies Inc.

Additional support for the presentation of the exhibition at The Phillips Collection has been provided by The Carl Freeman Foundation.

Organizational support for this exhibition has been provided by J.P. Morgan & Co. Incorporated and Philip Morris Companies Inc.

Initial support for this exhibition has been provided by a grant from the National Endowment for the Arts.

Since 1958, Philip Morris Companies Inc. has supported a broad spectrum of cultural programs that reflects the corporation's commitment to innovation and creativity. Philip Morris' support of the arts focuses on contemporary and multi-cultural visual and performing arts, and is among the most comprehensive corporate cultural programs in the world. Some of the cultural organizations Philip Morris supports in Washington, D.C. include The National Museum of Women in the Arts, Dance/USA, Arena Stage, and the John F. Kennedy Center for the Arts, as well as the current exhibition *Robert Rauschenberg: A Retrospective* and *Arts Against Hunger: A National Initiative of Philip Morris Companies Inc.*, which features food drives in conjunction with the 1998 national tour of the Alvin Ailey American Dance Theater.

Philip Morris Companies Inc. has five principal operating companies: Kraft Foods, Inc.; Miller Brewing Company; Philip Morris Incorporated (Philip Morris U.S.A.); Philip Morris International Inc.; and Philip Morris Capital Corporation.

(end)

The Phillips Collection, America's first museum of modern art, is a publicly-supported, non-government museum of modern art and its sources.

FOR FURTHER INFORMATION AND/OR PHOTOGRAPHS, PLEASE CONTACT:
Public Relations, The Phillips Collection, 1600 21st Street, Washington, D.C., NW 20009-1090.
Kristin Krathwohl, Director of Public Relations, (202) 387-2151, (ext. 220) or
Faith Flanagan, Public Relations Assistant, (202) 387-2151, (ext. 226)

RICHARD DIEBENKORN AND THE PHILLIPS COLLECTION

Richard Diebenkorn (1922-1993) had a long-standing relationship with The Phillips Collection throughout his career. Stationed near Washington, D.C. at the Marine base in Quantico, Virginia, in 1943 and 1944, Diebenkorn and his wife Phyllis spent nearly every weekend at the museum, where they often attended the Sunday afternoon chamber concerts. At The Phillips Collection, Diebenkorn first had the experience of intensive, repeated exposure to great works of art in an inviting and informal environment. In a 1986 documentary on the museum, he reminisced, "One was made to feel comfortable . . . there were chairs and . . . one could sit . . . one could look . . . and there was plenty to look at . . . ." He frequently acknowledged the profound influence on his own art of major works in the collection, such as those by Paul Cézanne and Henri Matisse.

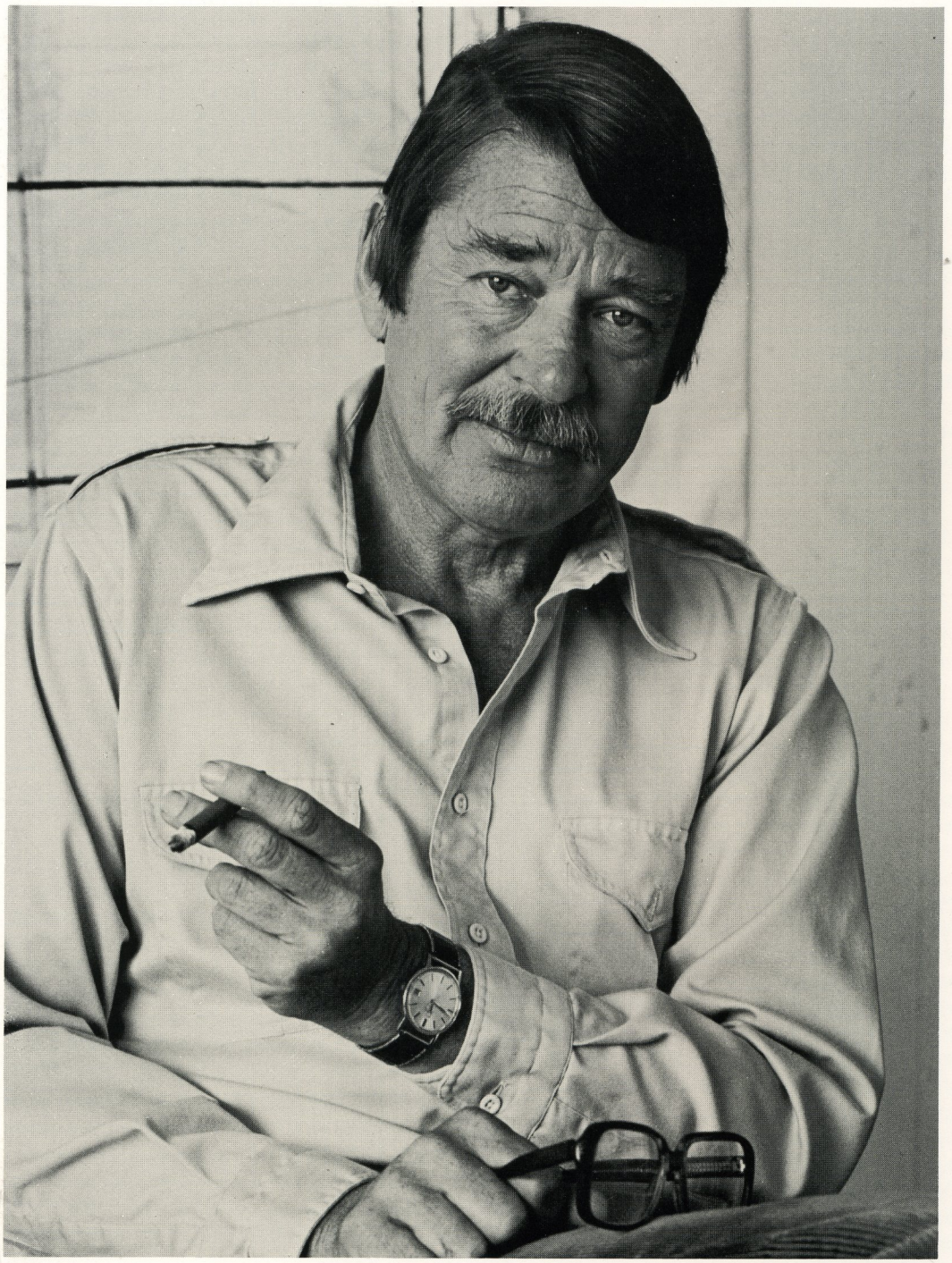
In 1921, Duncan and Marjorie Phillips established The Phillips Collection as the first museum in the United States dedicated to modern art. It was located in their large, nineteenth-century family home in the Dupont Circle neighborhood of Washington, D.C.; an adjacent building was added in 1960, and renovated in 1989, doubling the museum's exhibition space. The museum displayed art acquired during frequent travels to Europe and New York and through the close relationships that the Phillipses cultivated with artists. By the early 1940s, it housed most of the important works found here today. The galleries were furnished so that visitors could sit and discuss what they were seeing. "The Phillips was simply a . . . big old house, furnished," Diebenkorn recalled years later, "and somehow it survived the public trooping through all the time. There were original rugs on the floor, the original furniture, and hospitality was extended, especially to servicemen." The Diebenkorns would later come to know not only the collection, but members of the Phillips family, with whom they established lifelong relationships.

As exhibition curator Jane Livingston states in the exhibition catalogue: "Of the American artists he saw here, Diebenkorn remembered being interested in Arthur Dove, Marsden Hartley, Charles Sheeler, Ralston Crawford, and particularly Albert Pinkham Ryder. Very little in the museum, including the large collection of Augustus Tack paintings, failed to intrigue him. But the two paintings that most impressed him were Pierre Bonnard's *Open Window* (1921) and Matisse's *Studio, Quai Saint Michel* (1916) . . . . The Matisse, in addition, introduces a nude figure, recumbent on a studio sofa—and a glimpse of the architecture of Paris through the window. Diebenkorn said in 1974: 'I noticed its spatial amplitude; one saw a marvelous hollow or room yet the surface is right up there . . . right up front.' Another salient characteristic of this and contemporaneous Matisses is the presence of signs of reworking. Matisse, particularly in the years 1914–18, often left in the pentimenti created by overpainting when he repositioned objects or parts of objects. These visible traces become an indispensable part of the viewer's experience of immediacy and lend the work a kind of provisional (though never unfinished) quality." Of *Studio, Quai Saint Michel*, Richard Diebenkorn also said, "The painting has stuck in my head ever since I first laid eyes on it there [at The Phillips Collection]. I've discovered pieces of that painting coming out in my own over the years."

The Phillips Collection was one of the first museums to collect and exhibit Diebenkorn's work. Duncan Phillips acquired his first Diebenkorn early in the artist's career. *Interior View with Ocean* (1957) was purchased in 1958 and *Girl with Plant* (1960) in 1961. Two paintings from Diebenkorn's earlier abstract period—*Berkeley No. 1* (1953), acquired in 1977 as a gift of Mr. and Mrs. Gifford Phillips and *Berkeley No. 12* (1955), acquired in 1990 as a gift of Judith H. Miller—were also added to the museum's permanent collection. More recently, several works on paper were gifts to the collection from the artist and his estate: a charcoal drawing, *Standing Nude* (1966), and two mixed media works on paper, *Untitled* (1971) and *Untitled* (1983).

In 1961, The Phillips Collection gave Diebenkorn a one-man exhibition, the first East Coast museum show of the artist's work. In 1989, the museum reopened its Goh Annex with the retrospective exhibition *The Drawings of Richard Diebenkorn*, organized by the Museum of Modern Art. At the artist's wish, the tour was extended to include The Phillips Collection.

Pentimenti: Seeing and then Seeing Again



Richard Diebenkorn, 1977
Photograph by Mimi Jacobs

San Francisco Museum of Modern Art
A Dialogue between Richard Diebenkorn
and Jan Butterfield

Internationally known artist Richard Diebenkorn is a California painter. One can almost smell the eucalyptus trees and sense the color of fuchsias and bougainvillaea in his early works and feel the softened blue and salty spray of the ocean in his later abstract works done in Ocean Park. But, he is also an international artist; his highly sensitive paintings with their formal balance and nuanced color speak a universal language.

Diebenkorn is a master at both color and line—line defines his spaces, rooms, and aerial maps, but it is color that makes them sing. It is painted, dragged, pulled, and mixed across the canvas in veils, scrims, curtains, and aerated atmospheres.



Berkeley #57, 1955, oil on canvas, 58-3/4 x 58-3/4" (149.3 x 149.3), San Francisco Museum of Modern Art, Bequest of Joseph M. Bransten in memory of Ellen Hart Bransten 80.423

"...I didn't start seeing differently. I simply saw different things."

Here sunlight falls in brilliant diagonals across a floor; there the bright robin's egg blue of a sky hovers thickly at the top of a work. In still other works, lilac, cobalt blue, and gentle violet mix with muddied ochre and strange greys to produce works whose resonance is rich and multilayered and yet whose voice is clear and strong. These are works whose line is sure and clear and whose enigmas are haunting but without angst.

Richard Diebenkorn was producing fully mature works in 1948, the year he was given his first one-man exhibition at the California Palace of the Legion of Honor in San Francisco. He was twenty-six at the time. The West Coast was quick to acknowledge his importance, but it was some time before the East Coast followed suit. In the meantime, his works were acquired for major public and private collections across the United States, and he was included in several hundred exhibitions.

In 1977, nearly thirty years later at the age of 55, he finally achieved true national and international recognition when his major retrospective *Richard Diebenkorn: Paintings and Drawings, 1943-1976,* organized by the Albright-Knox Art Gallery in Buffalo, New York, received stunning critical notices across the board. Such is the fate of West Coast artists.

Writing in the *New York Times* at the time of the 1977 retrospective, critic Hilton Kramer noted: "Diebenkorn is not only a marvelous painter—he is probably the only major painter now at work in this country who is still often denied that status by the historians who are supposed to keep track of such matters."

The retrospective changed all that. We on the West Coast had recognized his contribution for many, many years, but suddenly Diebenkorn was "discovered," and he became a "national figure."

Thirty years is a long time to wait. But Diebenkorn wasn't in a hurry. He never is. Slow, deliberate, and methodical, he created, in the interim, some of the most ordered, intelligent abstract works of this time—works which are suffused with the light and color of Southern California, where he has resided since 1966. His figurative works, produced from the late 1950s through the late 1960s when he lived in the Bay Area, are among the most richly colored, poetic, and highly personal of all the Bay Area figurative works. Behind them one sees the legacy of Matisse. On the West Coast, no other painter besides Diebenkorn has worked both figuratively and abstractly with such equal strength and power. On the East Coast, only Willem de Kooning rivals his duality—and his balance.

In this rare interview, taped in March 1983 with his permission in the green, sun-streaked garden of his Santa Monica Canyon home and edited with his approval and assistance, Diebenkorn talks openly and forthrightly about his life, his influences, and his work.

JB: "One of the things that has always interested me about your work is your capacity to move back and forth between figuration and abstraction. The problem for me, as a writer, is that writers don't paint and few of us, I suspect, truly understand the impulse to paint different kinds of images.

RD: There is something I want to say here about the 'ability to move back and forth'....It's true that I've done this—three times in my life—into abstraction from representation, back to representation, then back to abstraction. So apparently I have this capacity—but putting it that way makes it sound as though 'I know how to do it,' and this is very far from the case. It has rather been done with the utmost trepidation and great difficulty.

In my experience, abstraction and representation are totally different worlds—different laws—different methodology.

JB: What was the beginning date of your *Ocean Park* paintings? Weren't those paintings your first abstract works to be done after the figurative works?

RD: Yes. I think the first one was late in 1967.

JB: So that was really when the shift from figuration to abstraction came for you.

RD: Yes. On one day, I made the decision to return to abstraction.

JB: Now, was there a difference in the *perceptual* process? Was there a difference in the *conceptual* process? Or was it more like a gradual shift, so that the manner in which you normally perceived an image changed? For example, as we talk, I am looking at the vertical divisions in the paned patio doors directly behind you. If you started looking at something like these glass patio doors, for example, did you start 'seeing' differently? Did those things start forming themselves as a more abstract composition?

RD: I think of 'seeing' as a kind of constant.... In that sense there was no change in the perceptual process. However, one is continually perceiving the painting itself *in process*, and this brings about a mix with the conceptual. It's a different mix with representation. In regard to the second part of your question, I didn't start seeing differently. I simply saw *different things.*

JB: It is interesting that that thing in your work, which has to do with an innate or intuitive sense of composition, seems to be the same regardless of whether a work is figurative or abstract. It doesn't seem to make any difference whether or not there is a *line* angling across a canvas, or whether it is the

"One of the reasons I got into figurative or representational painting in the first place was that I wanted my ideas to be 'worked on,' changed, altered, by what was 'out there.'"

angle of someone's arm, or the way a folding chair cuts into the composition. It is all about the placement of that image in space. But what I have *never understood* is *where* the shift comes. When does one way of seeing cease to become interesting? Or maybe that isn't even a correct way to phrase it. When does the woman in the striped dress become a vertical instead of a woman in a striped dress? Does it *matter* if it is a woman in a striped dress or a vertical?

RD: Absolutely yes. *It mattered.* And when I was doing representational painting, I was often offended when critics or writers would say that I was really only *using* representational material as a peg on which to hang my conceptions of painting. That offended me *mightily* because it was *absolutely not true!* One of the reasons I got into figurative or representational painting in the *first* place was that I wanted my ideas to be 'worked on,' changed, altered, by what was 'out there.' I felt that I had been putting things together too much in accord with how I thought painting *ought to be,* and that can be fine but, at the same time, it can start to be a 'fixed' or 'static' image of painting.

JB:...Whereas, if you have a woman in a striped dress, you are forced to deal with *her* reality.

RD: Absolutely! Yes.

JB: During your figurative years, you were considered the archetypical Bay Area figurative artist. There is something rather extraordinary to me about what the whole concept of Bay Area figurative painting is about. It is very much a part of a whole, it has its own very specific parameters, yet that whole body of work has been much misunderstood by the critics. The criticism leveled against it has always been in the nature of, 'Well, they simply don't know how to get rid of the figure!' While some of that attitude has changed, I would be very much interested in knowing more about it from your point of view. You had been living in Northern California, you went to New York in the late 1940s when you were in your twenties, and again in the early 1950s. At that point in time the Abstract Expressionist painters (who were in their forties) were at the height of their powers. During that time, the key things that were going on in Northern California were also abstract. The really big shift from abstraction to figuration in San Francisco did not happen until the beginning of the 1950s as far as I am able to trace it. What I am getting at is that you made a conscious choice to work in a figurative fashion *after having been an abstract painter.* I'd like to know more about that.

RD: Well, I had been in New York briefly in 1946-47, and then I lived in New York in the summer of 1953 after a year of teaching at the University of Illinois at Urbana. Before that I was in Albuquerque, New Mexico, for two and a half years. And when I was there the painter Ed Corbett came out to visit me, and he had all sorts of news about what was going on at the California School of Fine Arts (which is now the San Francisco Art Institute) where we all had taught, and Corbett was very disdainful of David Park*s* as he referred to him (Park*s* instead of Park). He said that David Park*s* had really 'defected' and was doing paintings of 'kids on bikes.' That was the first I had heard of David's 'defection.' I think that was in 1950.

Then the painter Elmer Bischoff 'defected' in 1952, shortly before I returned to Berkeley from New York. Both Bischoff and David Park were already figurative painters when I returned from New York.

JB: But you had not known them as figurative painters.

RD: No, I left the Bay Area on New Year's Day 1950 when the abstract thing was still going very strong at the school (San Francisco Art Institute). There was no figuration going on there at all. Of the people I'm thinking of, Jim Weeks was an exception.

JB: When you were in New York did you see a lot of Abstract Expressionist work? I *am* trying to get a fix on that.

RD: The first trip was in 1946, and that was quite a few years before the AE 'landslide.' I saw Rothkos (early—before the horizontal color areas) and Tomlin. Almost no others...also there was a magazine called *DYN* which the Abstract Expressionist painter Robert Motherwell had something to do with, and there was a marvelous reproduction of a Robert Motherwell in it that influenced me very early on...and also, in that same issue, there was an early William Baziotes which was marvelous....So, because of that, one of the first things I did when I visited New York in 1946 was to go to the Samuel Kootz Gallery and ask to see some of Baziotes' work. I suppose I expected Baziotes' work to be just hanging there. I was very young at the time (24), and I didn't know the ropes.

But Sam Kootz said, 'Well, Baziotes just happens to *be* here, in my office.' So he took me back, and then they hauled out a bunch of pictures from storage. They were very good to me, and then Bill Baziotes had me to his house for dinner. I took a little package with me and showed him some of the things I was working on.

So that was my first contact with Abstract Expressionism in the flesh. I had picked up some of it during my last year in the service, in 1945, because I had already bought that *DYN* magazine at the bookstore of the San Francisco Museum of Art before I went overseas. I was able to spend some of my time painting while I was in the service.

"To try and tell you what made me finally push over and drop the abstract thing is very difficult....I have really always begged this question, simply because it is so complicated."

I was working between a very abstract kind of representation and what was later to be called Abstract Expressionism, where I was actually not using subjects or, rather, representational types of subjects.

JB: Where did that come from for you?

RD: This had to do with having been exposed to some of the most important modernists during the first year I was in the service. I was stationed in Washington, D.C., and I spent a lot of time that year at the National Gallery and at the Phillips Gallery. So, by the time I went overseas, I had all this modernism in my head. I should say at this point that when a young artist is just beginning he is grabbed by, if it's around, a new, unique, probably radical concentration of ideas that seem to him to be hanging in the air. In terms of his urge to make art, this configuration is absolutely right and compelling for him. His teachers and friends don't get it—only a few others roughly his own age do. The former think he's scuttling his own ship and that it's a great shame to see talent wasted. What I wanted to say, though, is that he doesn't 'study'....It is more that he's smitten...and has an insatiable, unscholarly-like appetite for any art that contains this new vision.

JB: Hmmm, so, to recapitulate, you had already been painting in an abstract way when you went to New York for the first time in 1946-47, and then again in 1952, you were visually exposed to all of the things that were going on in New York. Then, at a given point, returning back to the Bay Area and with two years' abstract painting done in Berkeley in 1953-55, you decided to become a figurative artist...?

RD: Yes. And 1952 was still 'early' for Abstract Expressionism. During that summer in New York, I saw Franz Kline and I saw Raymond Parker, but, being summer, there were no shows to see.

JB: Obviously there was a very particular reason behind the desire to be involved with figuration, and the return to it had to be very deliberate....

RD: What was deliberate?

JB: The desire to work figuratively. What I am getting at is what we were talking about earlier—that the criticism leveled against the Bay Area figurative movement, or École de Pacifique, as it was sometimes called, was that it was comprised of a group of people who were working at the height of Abstract Expressionism yet who could not seem to rid themselves of the (recherché) involvement with the figure. The thing I have never seen seriously discussed from a critical point of view was the *absolute, deliberate desire* to work in a figurative manner—to function out of a figurative base rather than an abstract one.

RD: Oh, but indeed, that was *very much* the case!

JB: And how did that manifest itself, for you, in terms of your own method of procedure? Because obviously you 'see' both ways?

RD: Well, I was the *third* man to 'defect.' So it wasn't until late 1955 that I made my 'defection,' and all this time I was seeing friends such as David Park and Elmer Bischoff.

To try and tell you what made me finally push over and drop the abstract thing is very difficult.... I have really always begged this question, simply because it is so complicated. I don't know how many times I have said to interviewers, 'If I tell you *one* thing, that becomes *the* thing, it becomes a distortion right away. If I can't tell you the *whole story,* well, there is just no point in it.'

There were so many things...one was personal. In the rush of painting that I did in 1954-55, I had experienced my first kind of opposition. It was a struggle all along, but that is the story of being an artist! (laughter) But in 1955 things started to slow down, and I was attributing this to my being in a stylistic straitjacket. I felt that perhaps I had too many rules, that there was too much Abstract Expressionism hanging over my head, and so... there was a need for change.

At one point in an interview, when *he* was asked why he changed to figurative work, Elmer Bischoff said, 'Well, David Park was having so much fun, so I thought I would get in on it!' (laughter) I am paraphrasing him, but the meaning was very much like that. So that was an element, too. David and Elmer had already been drawing from the figure in the evenings off and on, and then when I came back to the Bay Area that made three of us so the model was cheaper, and we could draw every week. Also, in 1953, 1954, 1955, I was drawing figuratively all of the time that I was doing abstract painting. I would draw the figure at night, not taking it all that seriously but as a sort of an exercise in seeing...and so, I think that had a great...influence on me, too.

In 1967, just before I began my abstract work, I drew from a model in my studio. I also drew in the evenings with friends. But in 1967 I just cut that all off—*completely.* I didn't have any interest in it at that point, and it wasn't relevant to what I wanted to do....Oh, I have had promptings here and there, but they are really not persistent enough.

JB: Is there any difference in your mind...did the move from Northern California to Southern California in 1966 have something to do with the beginning of your abstract work? Did it condition you in terms of a shift...?

RD: Oh, I think so, yes. Yes.

JB: ...The light is so different in the south, and

"I felt that perhaps I had too many rules, that there was too much Abstract Expressionism hanging over my head...."

the general attitudinal base in Southern California is so different. There is a different sense of color there as well.

RD: Absolutely. And then there is another thing, that's not so easy to say....*I left my figurative friends behind.* I found myself *not* having those conversations in the evening, as we did while we were drawing. And then David died, and Frank Lobdell took his place in the drawing group. I moved to Southern California several years later.

JB: There is no reason not to say it. You can't deal with the art of Northern California without dealing with those relationships. It seems a very important aspect of it all—it is much more than a support group, it is a funny kind of self-selective colleagueship. And as isolated and independent as the artists in Northern California are, it never ceases to amaze me how much interrelationship there is.

It also interests me that the art of Northern California *remains* so different from the art of Southern California. I think there is a real difference between the pure, clean, intellectual, highly finished work in softened colors that is produced in the south and the brighter, rougher, funkier, more 'raggedy' work produced in the Bay Area.

RD: I know. I was shocked when I was up in the San Francisco area a month ago. It had been raining a lot, and the hills were green, and driving through Northern California on the way home I couldn't *believe* a lot of the color! Then I started to think, 'God, that is the color *I* used to *use,* when I *lived up here!'* You know, when I was in New York, I remember somebody (I forget now who it was, but I remember he was an artist) told me, 'When I saw your first show at Ellie Poindexter's gallery in 1956'...it was a show of abstract painting...'I had this response and a lot of my friends did, too—we didn't *believe* that color! We thought you were making it up or getting it out of Skira books!' (You know that kind of color, those sharp greens and blues, small areas of red?)

JB: Yes, exactly.

RD: In 1966 when Phyllis and I lived in a friend's house in Southern France, and we did a lot of driving around, I was painting there. And what struck me was a kind of green that I saw in the fields, and right away I recognized it as a green that I had seen in Gauguin, in Van Gogh occasionally, and in the work of several *other* French painters. I had always thought that that kind of green was made up, that that green came about in order to balance other colors. I thought, 'This is an invention—this is art.' Then when I actually saw it in France in the countryside, it was enlightening for me.

JB: I know, it is like seeing Italian cypresses for the first time and realizing how black they really are, or seeing 'Tiepolo skies' and thinking, 'Good Lord! No wonder! There really are skies like that!'



Untitled, 1962, ink and pencil on paper, 17 x 12-3/8" (43.2 x 31.4), San Francisco Museum of Modern Art, Purchased through anonymous funds and the Albert M. Bender Bequest Fund 64.8

I have a question for you about color. There is a lot of superb Fauve material in the collection of the San Francisco Museum of Modern Art. There *has been* a lot of Fauve material for a long time, and it has always struck me that that might have had an important influence on the work of a lot of Bay Area people...especially in relation to color.

RD: I don't recall that any of my friends gravitated to the Museum's Fauve material—early on at any rate (early fifties). The exaggerated and often arbitrary use of color in these works was no surprise to artists who had been involved in the late forties Abstract Expressionist painting which had

"...So we went to Mrs. Stein's and right there I made contact with Matisse, and it has just stuck with me all the way."

absorbed these 'lessons' plus thirty years of modernist follow-up.

I think I can safely say also for those who were embarking on the 'new' figuration, the Fauve work would have appeared sketchy then and arbitrary in color. The Fauves were making 'pure' paintings (relatively for that time) out of their landscape and figure subjects. Park, Bischoff, and perhaps myself meant to deal specifically with solid figures in environments particular to the extent that even the third dimension was by no means ignored. The surfaces were dense and 'responsibly' realized, and much of what had been learned in the previous abstract work was retained.

If Fauvism can be thought of as coming from representation, and being an early step toward Abstract Expressionism, then the new figuration was precisely the reverse. But to do anything arbitrary—like patches of color—for the sake of making a canvas 'work' would have been *absolutely out*. And they could sniff that kind of thing in another person's painting and would put them down for it. That kind of thing was out.

JB: How about your relationship to the work of Matisse? How do you see that? Has it been overrated? Underrated?

RD: I don't feel that it has been overrated. How can I explain to you my relationship to Matisse?...Well, when I was a student at Stanford, Leo Stein's wife lived with her great collection in Palo Alto. My teacher, Dan Mendelowitz, wasn't very big on modern painting, but he suspected that I was verging on it, and one day he said, 'I've talked to Mrs. Stein, and she wants to have us for lunch!' So...that was in 1943, so we went to Mrs. Stein's and right there I made contact with Matisse, and it has just stuck with me all the way.

JB: I want to ask you about the way the face is handled in Bay Area figurative art. There is a thing about the way the face is rendered—it is a very particular face. It is almost as if there had been some kind of agreement between all of you who were working that way (I am being facetious, but somewhere along the line it is almost as if a determination was made to veil the figure in some way in terms of the physiognomy).

RD: I think your observation relates to my problem with 'faces' at that time. I had just put over ten years of abstract painting behind me, but as I've said before, because I now meant to do figurative painting didn't mean that I would simply return to early forms of dealing with the figure in which the assumption might have been that the face area was the featured one in a picture, and that backgrounds, stuffs, and objects were simply, in a sense, en route to the face (with its concentration of psychology and personality). I wanted it both ways—a figure with a credible face—but also a painting wherein the shapes, including the face shape, worked with the allover power that I'd come to feel was a requisite of a total work. Clearly there was an inherent trap here and when I first got caught in it, I knew why Matisse sometimes left his faces blank. Matisse was relaxed in his centuries' old tradition of figure painting whereas I was *not* and it would have been a first day cop-out not to deal with the complete figure image—face and all. But there *was* a compromise, and that is what I think you observed. The face had to *lose* a measure of its personality. The first response in taking it in had to be relational—not as in Old Master painting where the first response might be to character. This compromise with the completeness of the face...was a large one...one that perhaps undermined my figurative resolve in the long run.

JB: But the strange thing is that, in your paintings, one never feels that there is a *need* for a fully defined face. There is always something important communicated through mood or gesture, and whatever is to be communicated is done posturally or through some other psychological device.

The other thing I would like to ask you about is the 'anti-success' premise which seems to have had some currency in the Bay Area in the 1950s and the 1960s—and still continues to this day. There have been, and still are, a few people who hold tightly to the view that if you are successful, sell your art, or are represented by a major gallery, you have 'sold out.' Where does an idea like that come from?

RD: That attitude did exist, but only as a distortion of sensible faculty advice to students, i.e.: 'If success, selling, and the gallery world usurp concern with your art—you sell out. Watch out!'

A couple of years ago, a Bay Area artist went on about the 'anti-success' premise in a published interview with you, Jan, and he expressed 'anger' and 'speechlessness' at such 'total hypocrisy'—and he followed by listing the 'hypocrites,' namely Clyfford Still, David Park, and myself! As vehement as Still was in denouncing dealers, the marketplace, and the powers of success to seduce and corrupt, he never would have made the childish assertion that being successful, etc., etc., meant 'selling out'—nor would David Park.

I was fortunate enough to have had a gallery and to sell my work from 1952 on—facts that were well known to my students and colleagues. I wouldn't have been inclined to espouse the 'anti-success' premise and thereby label myself a 'sell-out.'

Incidently, working as I did in the Bay Area from the late 1940s through the 1960s is, among other things, a contact with history—I don't mean in any grand way—but simply in that I was intimately

"...I am trying to get back to canvas and really feeling that I want to get back into painting the...I don't like this term, but I want to get back into the Ocean Parks."

involved with an aspect of a time which has been written about, so I have been able to actually read quite a bit of it. The effect of this, however, is a somewhat sad thing in that it has undermined belief in a subject that has, in the past, been of real fascination for me. (Maybe it's not *really* sad, since it has faced me with a truth—which is that one doesn't *believe any* history!)

JB: Where do you find yourself in relation to your painting right now?

RD: Well, I recently had two exhibitions at Knoedler Gallery in New York, and the last show was all works on paper. It dealt with two 'signs'—clubs and spades. Those clubs and spades have been in my work ever since I have been painting. They come on peripherally. I have tossed them in occasionally, but I have never confronted them directly. I used them this time because I wanted some sort of image that would hold its presence. An image that I could manipulate, and...it's more complicated than that I think but, at any rate, when I came back home after my next to last show at Knoedler's, I decided to develop those shapes. I knew they were going to be the main focus. You see, I knew those shapes had emotional charge for me, but I didn't expect that charge to last as long as it did. It carried on for a whole year. But now I am through with that, and I am still on paper, more or less, but I am trying to get back to canvas and really feeling that I want to get back into painting the...I don't like this term, but I want to get back into the *Ocean Park*s (laughter).

JB: Well, you are stuck with it now! (laughter)

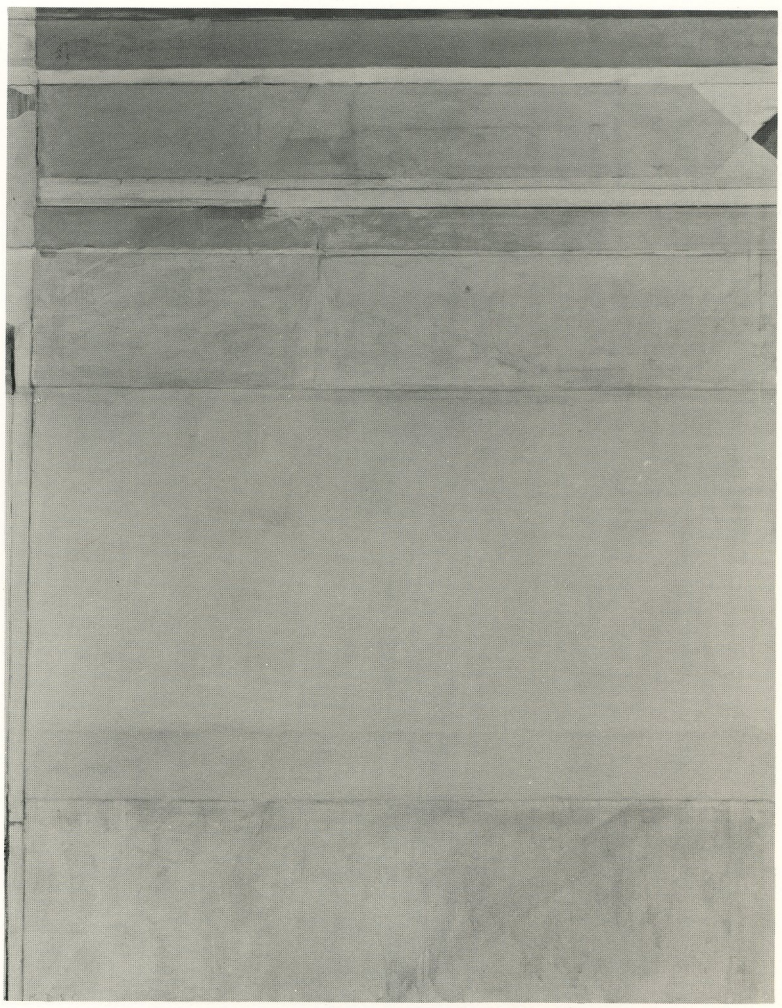
RD: I *know*...but I do want to get back into the abstract *Ocean Park* paintings because I will be in a different place now as a result of this intervening year—working on paper with the clubs and spades.

JB: I would like to talk a bit about opacity and corrections in your work.

RD: Hmmmm. Do you know the Italian word for that?

JB: Pentimento?

RD: Pentimento. Well, they have appeared right along in the *Ocean Park* paintings and to some extent in the preceding figurative work, too. I have tried to keep it an unselfconscious thing—so, in its purest form, it is simply that I have made an alteration or correction. I can remove 'mistakes'—completely—match the colors and make it look like I'm infallible. But that takes a lot of time and distracts from the progress of the idea. It is more important that the painting proceed. So the *pentimenti,* which trace earlier activity, are simply *allowed.* They are truly part of the process...nor am I trying to make it a diary of the activity either.



Ocean Park #122, 1980, charcoal and oil on canvas, 100 x 81" (254.0 x 205.7), San Francisco Museum of Modern Art, Charles H. Land Family Foundation Fund Purchase 80.389

JB: I think, in addition to your exquisite sense of color, that is part of what accounts for that feeling of freshness in your work because there is that time-lapse phenomenon in it. There is a kind of movement—it is activated. There is no dead space.

RD: You see, I have *picked up* something in the process of the corrections and erasures—something positive—and I think that's fine. I figure that when I have done something that is not quite right, and I want to take it out—it isn't all *wrong* either, so it is just as well that some of it remain. You see, I'm quite good at rationalizing...but also, *I like to see pentimenti."*

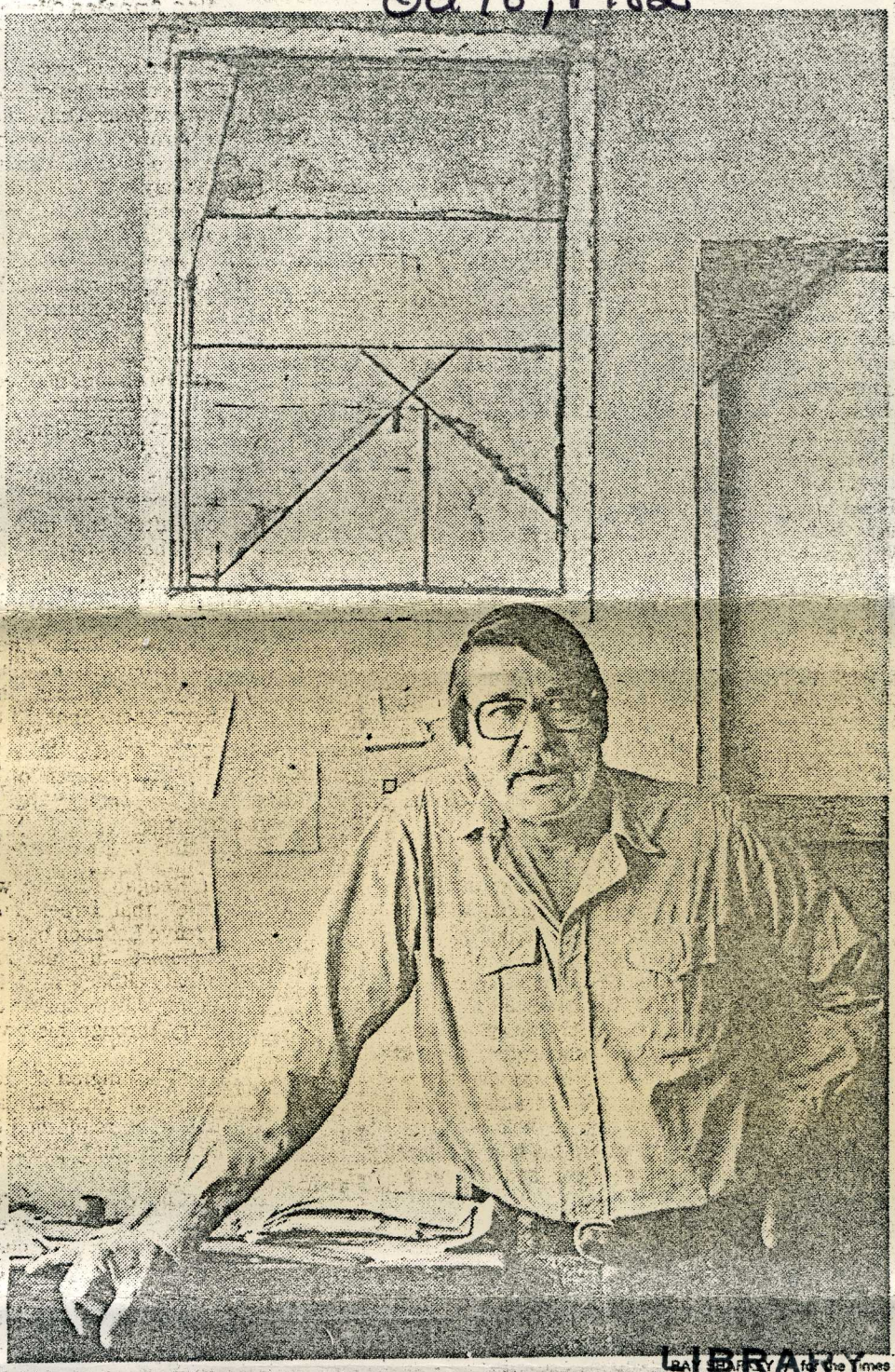
This interview was published in conjunction with the brochure accompanying the exhibition *Richard Diebenkorn: Paintings 1948-1983,* organized by the San Francisco Museum of Modern Art, 13 May-17 July 1983. This exhibition is part of the Museum's *Resource/Response/Reservoir* program which is sponsored by The L.J. and Mary C. Skaggs Foundation, Oakland, California, and the National Endowment for the Arts. The San Francisco Museum of Modern Art is supported in part by a grant from the San Francisco Hotel Tax Fund.

Copyright © 1983 San Francisco Museum of Modern Art.

Los Angeles Times

Oct 10, 1982

DIEBENKORN, RICHARD



LIBRARY

Times Photo by Ray Bellisario

OCT 21 1982
LOS ANGELES COUN
MUSEUM OF ART

A Talk With Painter Richard Diebenkorn

By Kay Mills

Abstract art, like electronic music, theater of the absurd or other 20th-Century entries into the cultural consciousness, must sweep you along by your senses, or you'll need a guide.

For artists and aficionados, "it's easy; no trying." So says one of Southern California's foremost artists, Richard Diebenkorn, whose abstract paintings are on display at the Los Angeles County Museum of Art. For others, they're like trying to figure out the Rubik's Cube or the meaning of sunbathers. It's not that simple. So suppose you'd like to be swept along but you aren't and you still want to understand?

Diebenkorn, a teacher at times, offered clues from his own experience. "I'm a layman where music comes in. In my late teens, for example, I had recently come to Beethoven and there were of course the symphonies, which thrilled me. I was reading Aldous Huxley's 'Point Counter Point.' The denouement involves those

For others, understanding abstract art "requires activity; it requires your getting off the dime in some way."

"There's a mistake—we know that the the layman thinks that art belongs to him and that one of its responsibilities is to be immediately accessible and he should be able to look at a painting and know what it's all about," Diebenkorn said. "If he doesn't, then the artist is derelict in that he didn't really communicate to Joe Blow. That's absurd."

But shouldn't an artist make his work accessible?

"Absolutely not," Diebenkorn said during a conversation at his Santa Monica Canyon home, "because accessibility implies a standard outside your art. Accessibility usually has something to do with a lower common denominator, so are you going to take that standard for your work?" If accessibility is your guide, Diebenkorn added, then "Norman Rockwell is a marvelous standard for success."

Diebenkorn, 60, can't remember a time when he wasn't interested in art, although he didn't always call it *art*.

As a child in San Francisco, he drew locomotives on his father's shirt cardboards. "It wasn't until I was in my late teens that I realized there was art—that you hung up a painting and someone might be moved by it."

Back in San Francisco in the late 1940s after a stint in the Marines, he enrolled at the California School of Fine Arts, one of the most experimental art institutes in the country. His work, always evolving, has moved from representational paintings into the abstract, back to more representational and out again with the Ocean Park series that art critic Robert Hughes described as "surely one of the most distinguished meditations on landscape in painting since Monet's waterlilies."

The West is clearly an influence on Diebenkorn, reflecting a relationship he simply assumes occurs between any artist and his environment. "Western artists have a very different flavor. An artist can't escape his region. Certainly with the friends of mine who have gone to New York, it's usually about a year's time before the New York earmarks show up —these grimy, city, garbagey kinds of things. It's marvelous, but it belongs to New York."

The Ocean Park series is, as the name implies, Diebenkorn's vision of the oceanfront near his studio. It is a mix of the whole of his experience: Mondrian and Matisse and aerial maps and more. Every painting, every evolution in style, is the product of a thousand choices at every brush stroke, he says.

While he has been greatly influenced by Mondrian, Diebenkorn said, "I haven't emulated him in his purest tendencies by any means. I have on the other hand felt the more you throw in the soup, the richer it gets."

Mind you, the Ocean Park paintings are not the oceanfront you and I may see with our eyes—not the sand and surf and

intellectuals sitting around a little gramophone playing late Beethoven quartets, and they were in ecstasy over this greatest of all musical accomplishments.

"I said, 'What's this? I like Beethoven. I like the Beethoven I know a lot, but what is this stuff that he did in his last years?' So I went out and bought those 78 albums and brought them home and, my God, they just meant nothing to me at all. They didn't have any of the kind of thing I was used to. But then, dammit, I was going to find out what these people in this book thought was good about this so I stayed with it. And it's been very rewarding."

You can make the leap, Diebenkorn said, "if you put the pressure on yourself and insist on looking at as much art as you can see as it comes along at galleries and read about the things that led into it. Then it will probably come. It will be a bit of a rough road, but there are going to be exciting rewards."

Diebenkorn, an independent man who stayed West when many went to New York, is successful now. He is collected. How does he like being a "collectible," an investment?

"I don't like this. Few good artists do. Being 'collected' is not what I or artists whom I respect have in mind. You're putting something out, and you want it to be loved or responded to, or you want it to be part of a dialogue with some appreciator. There are things like that in your mind, and suddenly to feel that maybe you're just being collected for crasser reasons—it isn't that I'm a great idealist —this bugs me a little bit.

"It's bugged lots of artists, and it's one reason why 10 years ago artists were leaving canvas. They were doing things that couldn't be collected. They were making their art out in the desert. You could see it from an airplane. Or in Salt Lake, they were doing earthworks. Or there's the conceptual art where the art is an idea but can't be bought. It's the way of creating a presence in a gallery by filling it up with sawdust or sand or immense timbers which are valueless in themselves.

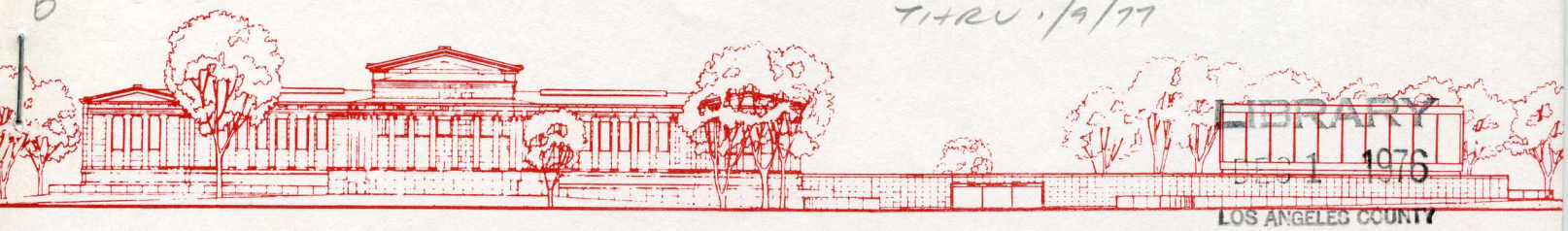
"I wasn't suddenly going to become an earth artist, so I just had to grit my teeth and say some people are going to collect my work. On the other hand, I hope those people are generous enough to lend their collectibles.

"Yet there are the crass ones. You can tell. They know that there are bucks here and the chances are there are going to be more bucks if you hold on to this one for a while, then sell it, like a stock.

"There's a fine line. I don't mean to attribute bad motives to collectors. The spectrum holds a range of motives in collecting. Some of the most marvelous, true appreciators of painting are collectors who simply have a passion for painting and they want one more of one thing after another. The work is never going to receive a better home or be more appreciated than by people like that."

Kay Mills is a Times editorial writer.

B
RICHARD DIEBENKORN
THRU 1/9/77



LIBRARY
1976
LOS ANGELES COUNTY

ALBRIGHT-KNOX ART GALLERY
1285 Elmwood Avenue Buffalo, New York 14222

FOR IMMEDIATE USE

DIEBENKORN, RICHARD
ONE-MAN

RICHARD DIEBENKORN: PAINTINGS AND DRAWINGS 1943-1976

ALBRIGHT-KNOX ART GALLERY, NOVEMBER 13, 1976 - JANUARY 9, 1977

BUFFALO, N.Y.--A major retrospective exhibition, Richard Diebenkorn: Paintings and Drawings 1943-1976, opens at the Albright-Knox Art Gallery on Saturday, November 13, 1976. Organized by Gallery Director Robert T. Buck, Jr. and Assistant Curator Linda L. Cathcart, the exhibition will travel to the Cincinnati Art Museum, the Corcoran Gallery of Art, the Whitney Museum of American Art, the Los Angeles County Museum of Art and The Oakland Museum.

The exhibition includes over 150 works, spanning thirty years and surveying the extraordinary achievements of this artist, who, during his career, has explored fully and successfully both abstract and figurative painting.

In the foreword to the exhibition catalogue, Robert T. Buck, Jr. points out that "Richard Diebenkorn's work has changed considerably as it has evolved during three decades, demonstrating the artist's capacity for continuing self-criticism and awareness...". These changes and evolutions from abstraction to representation and back again to abstraction are exhaustively documented by the exhibition and are examined in depth in the catalogue essays.

The exhibition catalogue, a 124-page book with 30 color plates

during his career, has explored fully and successfully both abstract and figurative painting.

In the foreword to the exhibition catalogue, Robert T. Buck, Jr. points out that "Richard Diebenkorn's work has changed considerably as it has evolved during three decades, demonstrating the artist's capacity for continuing self-criticism and awareness...". These changes and evolutions from abstraction to representation and back again to abstraction are exhaustively documented by the exhibition and are examined in depth in the catalogue essays.

The exhibition catalogue, a 124-page book with 30 color plates and 120 black and white illustrations, contains four essays: Diebenkorn's Early Years, by Maurice Tuchman, Senior Curator of Modern Art, Los Angeles County Museum of Art; The Figurative Works of Richard Diebenkorn, by Gerald Nordland, Director, Frederick S. Wight Art Gallery, University of California at Los Angeles; The Ocean Park Paintings, by Robert T. Buck, Jr.; and Diebenkorn: Reaction and Response, by Linda L. Cathcart.

(more)

Richard Diebenkorn was born in Portland, Oregon, in 1922. He completed his undergraduate studies at Stanford University in 1943 and, after two years in the Marine Corps, enrolled at the California School of Fine Arts in San Francisco. While in San Francisco, he was given his first one-artist exhibition at the California Palace of the Legion of Honor in 1948. In 1950, Diebenkorn left California to enroll at the University of New Mexico at Albuquerque, where he received his Master of Fine Arts degree in 1951. After teaching at the University of Illinois at Urbana for two semesters, Diebenkorn returned to California in 1953, to teach at the California College of Arts and Crafts in Berkeley. He left Berkeley in 1966 to move to Santa Monica where he now lives and works.

Diebenkorn's work has been shown extensively and regularly in this country and abroad. He was given one-artist exhibitions and was included in group shows at the Los Angeles County Museum of Art, the Whitney Museum of American Art, the San Francisco Museum of Art, the São Paulo Bienal, the Venice Biennale, the Art Institute of Chicago, The Solomon R. Guggenheim Museum, among many others.

The exhibition organized by the Albright-Knox Art Gallery--the most comprehensive show of Diebenkorn's work to date--is the first retrospective held in the East since 1961.

The early years of Diebenkorn's career are represented in the show by over twenty-five paintings, from Palo Alto Circle of 1943 to Berkeley No.32 of 1955. The figurative works range from Girl on a Terrace, 1956 to Window, 1967. Finally, the Ocean Park series, which is hailed as "the most significant accomplishment of (Diebenkorn's) career to this point and...among the major contributions of the past decade to contemporary American painting" (R.T. Buck, Jr., in the catalogue essay) is represented by thirty-one paintings, including three which were recently completed.

(more)

The exhibition, made possible by a grant from the National Endowment for the Arts, a Federal agency in Washington, D.C,, will be on view at the Albright-Knox Art Gallery through January 9, 1976.

#####

October 27, 1976

Transparencies, black and white photographs and additional information available from:

Serena Rattazzi
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, N.Y. 14222

(716) 882-8700

R. DIEBENKORN 11/12 - 1/9/77
& THEN TRAVELS (SCHED)

B



ALBRIGHT-KNOX ART GALLERY

1285 Elmwood Avenue Buffalo, New York 14222

LIBRARY
NOV 10 1976
LOS ANGELES COUNTY
MUSEUM OF ART

DIEBENKORN, RICHARD

ONE-MAN

ADVANCE FACT SHEET Attention: ARTS EDITORS

EXHIBITION: Richard Diebenkorn: Paintings and Drawings 1943-1976

ORGANIZED BY: Albright-Knox Art Gallery, Buffalo, New York

DATES: November 12, 1976 - January 9, 1977

EXHIBITION DIRECTOR: Robert T. Buck, Jr., Director, AKAG

EXHIBITION CURATOR: Linda L. Cathcart, Assistant Curator, AKAG

TRAVEL SCHEDULE:
Cincinnati Art Museum, Cincinnati, Ohio
January 31 - March 20, 1977

Corcoran Gallery of Art, Washington, D.C.
April 15 - May 23, 1977

Whitney Museum of American Art, New York
June 9 - July 17, 1977

Los Angeles County Museum of Art, Los Angeles, Cal.
August 9 - September 25, 1977

The Oakland Museum, Oakland, Cal.
October 15 - November 27, 1977

PUBLICATION: A 172-page catalogue, containing essays by Robert T. Buck, Jr., Linda L. Cathcart, Gerald Nordland and Maurice Tuchman; thirty color plates; 120 black and white illustrations.

NOTES: The exhibition will contain 86 paintings and 63 drawings, spanning over a quarter of a century and representing all the phases and developments in Diebenkorn's career.
Born in Portland, Oregon, in 1922, Richard Diebenkorn studied and worked mostly in California, where he now

April 15 - May 29, 1977

Whitney Museum of American Art, New York
June 9 - July 17, 1977

Los Angeles County Museum of Art, Los Angeles, Cal.
August 9 - September 25, 1977

The Oakland Museum, Oakland, Cal.
October 15 - November 27, 1977

PUBLICATION: A 172-page catalogue, containing essays by Robert T. Buck, Jr., Linda L. Cathcart, Gerald Nordland and Maurice Tuchman; thirty color plates; 120 black and white illustrations.

NOTES: The exhibition will contain 86 paintings and 63 drawings, spanning over a quarter of a century and representing all the phases and developments in Diebenkorn's career.
Born in Portland, Oregon, in 1922, Richard Diebenkorn studied and worked mostly in California, where he now lives, and, for a period, in New Mexico. His first one-artist exhibition was held at the California Palace of the Legion of Honor in San Francisco, in 1948. Since that date, his work has been regularly shown in one-artist and group exhibitions in major museums in the United States and Europe.
Diebenkorn's early paintings were related to the then emerging abstract expressionist movement .

(more)

716 882-8700

After exploring figurative painting in the 50s, Richard Diebenkorn returned to abstraction in the 60s, and in 1967 began his Ocean Park series. Robert T. Buck, Jr., in his catalogue essay, says of the Ocean Park paintings :"they represent the most significant accomplishment of (Diebenkorn's) career to this point and are among the major contributions of the past decade to contemporary American painting."
The exhibition at the Albright-Knox Art Gallery is the first comprehensive retrospective of Diebenkorn's work held in the east since 1961. It was made possible by a grant from the National Endowment for the Arts, a Federal agency in Washington, D.C.

#####

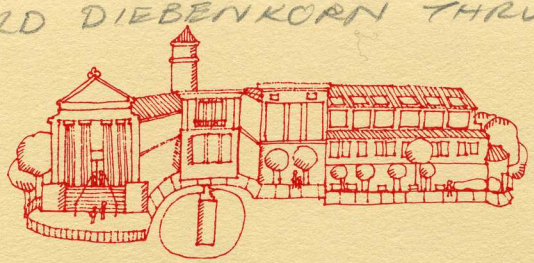
Photographs, transparencies and further information available from:

Serena Rattazzi
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, N.Y. 14222
(716) 882-8700, ext.19

RICHARD DIEBENKORN THRU 3/13/77

C

LIBRARY
FEB 09 1977
LOS ANGELES COUNTY



Cincinnati Art Museum Press Release

Eden Park, Cincinnati, Ohio 45202
Phone (513) 721-5204

TO: All News Media

FROM: Cincinnati Art Museum
Jane Durrell, Assistant for Press Relations

FOR IMMEDIATE RELEASE

An exhibition displaying "one of the most majestic pictorial achievements of the second half of this century," according to the New York Times, opens at the Cincinnati Art Museum February 3 to run through March 13.

"Richard Diebenkorn: Paintings and Drawings, 1943-1976" comes to Cincinnati immediately after its initial showing at the Albright-Knox Gallery in Buffalo, New York and will go on to leading museums on both the East and West Coasts.

This large show (over 150 works, 90 oils on canvas and more than 60 works on paper) through sheer size and careful selection allows an unhurried look at one of the most interesting painters of his generation. Born in 1922 in Portland, Oregon Diebenkorn has always lived on the West Coast except for brief periods in the Southwest, the East and Urbana, Illinois.

The artist's early works moved quickly into abstraction but in the mid-1950's he adapted abstract expressionist techniques to figurative work. For several years he concentrated on representational painting, but at the end of the 1960's returned to non-objective concepts and began the Ocean Park series, the paintings the New York Times found "majestic". More than 30 of these large, glowing canvases, three of them as recent as 1976, are included in the exhibition.

- more -

DIEBENKORN, RICHARD

ONE-MAN

90

One ad.....Diebenkorn Exhibition at the Cincinnati Art Museum

The accompanying catalogue is generously illustrated in color and black and white and contains four extensive essays on the artist. It is for sale at the Museum Shop. Organized by Robert T. Buck, Director of Albright-Knox Gallery, the exhibition was made possible by a grant from the National Endowment for the Arts, a Federal Agency in Washington, D.C.

Also on view at the Museum, through February 6, is "Oriental Rugs in Cincinnati Collections". The Museum is open from 10 a.m. to 5 p.m. each weekday except Mondays and from 1 to 5 p.m. on Sundays. The small admission fee charged to non-members is not in effect on Saturdays.

Resource/Response/Reservoir

Richard Diebenkorn: Paintings 1948-1983



17. *Cityscape I,* 1963

May 13–July 17, 1983
San Francisco Museum of Modern Art

Richard Diebenkorn: Paintings 1948-1983 represents a continuation of the San Francisco Museum of Modern Art's *Resource/Response* and *Resource/Reservoir* exhibition programs that examine recent developments in contemporary art by drawing upon the Museum's permanent collection as well as other local resources. It is also representative of the Museum's commitment to collect and display work by artists who are of special importance to the Bay Area. This modestly-scaled exhibition, which was organized around six of the Diebenkorn paintings in the Museum's collection, is intended to present a cross-section of the artist's work between 1948 and 1983. Included are paintings from the *Albuquerque, Berkeley,* and *Ocean Park*

series, along with several new works on paper. In addition, it complements the exhibition *Richard Diebenkorn: Etchings and Drypoints 1949-1980* that is on view concurrently in the Museum on its last stop of a national tour.

It is particularly appropriate that the art of Richard Diebenkorn be seen at the same time as the long-term display of paintings by Mark Rothko and the permanent installation of paintings by Clyfford Still. Both Rothko and Still, like Diebenkorn, had a profound impact on the evolution of painting in the Bay Area during their brief stays at the California School of Fine Arts (now the San Francisco Art Institute). Long after their return to the East Coast, however, Diebenkorn remained in California where he eventually came to national prominence as part of the Bay Area figurative group that included David Park and Elmer Bischoff. Since the mid-1950s, when he reembraced representational imagery in his work, Diebenkorn has come to symbolize the independence of many West Coast artists in his determination not to follow styles and trends, but rather to follow his own personal sojourn.

While Diebenkorn's work can be seen in terms of several distinct series, there are consistent elements in all of his paintings that unify them into a singular, deeply mature vision. Whether one is looking at a non-objective *Berkeley* painting, a still life, a figure study or an *Ocean Park* picture, there is visible a remarkable reflection, or essence, of the artist's environment. In the abstract works, this is manifest not so much in a literal representation as it is in a sense of the light and space of the place in which they are painted.

Diebenkorn continuously strikes a balance in his paintings between strictly compositional or pictorial concerns, and a vigorous approach to the application of paint. He constantly reworks and refines his paintings, the surfaces of which stand as a physical record of the artist's process. Diebenkorn's paintings, particularly from the *Ocean Park* series, are infused with this tension between a Mondrian-like, structural inner order and the gestural spontaneity of Abstract Expressionist action painting.

There is an extraordinary confidence and consistency of spirit throughout the work of Richard Diebenkorn. He has persistently broadened the boundaries of his painting, risking familiar territory to move on to new areas that strengthen and nurture his art. It is with great pleasure that we present the paintings of Richard Diebenkorn.

All museum exhibitions are the result of the dedicated work of many people. I would like to thank Michael Schwager, who was actively involved in all phases of this project as Curatorial Assistant for the exhibition. Special appreciation is expressed to Susan Land who volunteered her time to prepare the preliminary research used in the planning of this exhibition. I also wish to thank Gretchen Weiss of the John Berggruen Gallery for her aid in identifying several important collections of Diebenkorns in the Bay Area.

I am indebted to several members of the Museum's staff, without whom this exhibition could not have been realized. Suzanne Anderson gave visual form to this brochure through her design and production work. Debra Neese coordinated all of the loan and transportation arrangements, and Julius Wasserstein and his crew provided expert assistance in the installation of this exhibition. In addition, James Scarborough contributed valuable administrative assistance.

I also wish to thank Richard Diebenkorn for his interest in this project, his comments and suggestions, and for the kind loan of his recent works on paper.

This exhibition would not have been possible without the generosity of certain local collectors who not only lent valuable works, but gave freely of their time and knowledge. In particular, I would like to thank Mr. and Mrs. Jack Falvey, Mary Keesling and Wally Goodman for their cooperation and support.

George W. Neubert
Associate Director for Art

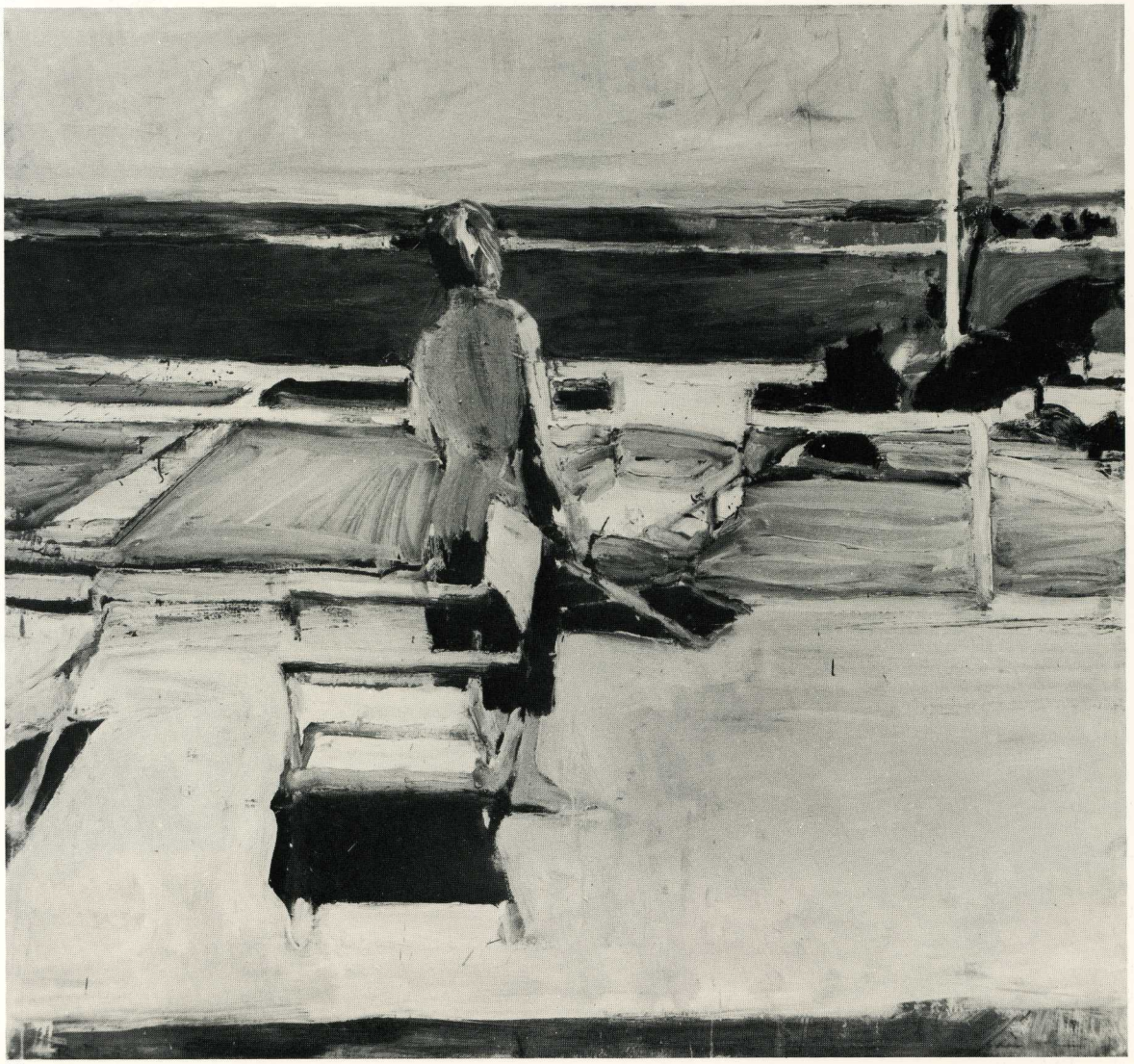
3. *Berkeley #22,* 1954
4. *Berkeley #23,* 1955
12. *Figure on a Porch,* 1959



3



4



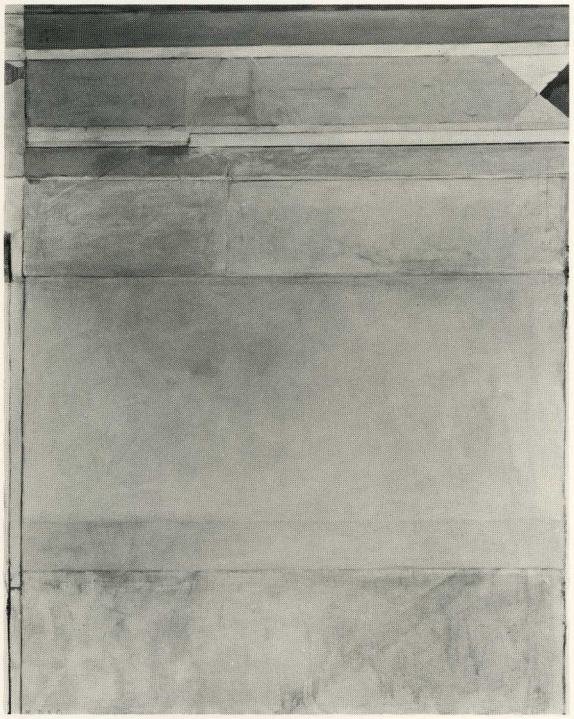
12



21



19



27



20

19. *Woman with Hat and Gloves,* 1963

20. *Seated Woman,* 1967

21. *Window,* 1967

27. *Ocean Park #122,* 1980

25. *Ocean Park #54,* 1972



Checklist

In the listing of dimensions, height precedes width; centimeter measurements appear in parentheses.

PAINTINGS

1. *#3,* 1948
oil on canvas, 27 x 38" (68.6 x 96.5)
San Francisco Museum of Modern Art, Gift of Charles Ross

2. Untitled "M," 1951
oil on canvas, 43 x 52 7/8" (109.2 x 134.3)
Collection of Rena Bransten, San Francisco

3. *Berkeley #22,* 1954
oil on canvas, 59 x 57" (149.9 x 144.8)
Hamilton-Wells Collection

4. *Berkeley #23,* 1955
oil on canvas, 62 x 54 3/4" (157.5 x 139.1)
San Francisco Museum of Modern Art, Gift of the Women's Board

5. *Berkeley #57,* 1955
oil on canvas, 58 3/4 x 58 3/4" (149.3 x 149.3)
San Francisco Museum of Modern Art, Bequest of Joseph M. Bransten in memory of Ellen Hart Bransten

6. *Berkeley #59,* 1956
oil on canvas, 59 x 59" (149.9 x 149.9)
Collection of Mr. and Mrs. Walter A. Haas, Jr., San Francisco

7. *Man Drawing,* 1956
oil on canvas, 65 3/4 x 58" (169.6 x 147.3)
Private Collection

8. Untitled (still life with matchbook), 1956
oil on canvas, 26 x 31" (66.1 x 78.8)
Collection of Mr. and Mrs. Richard McDonough

9. *Cups,* 1957
oil on canvas, 22 3/8 x 24 5/16" (56.9 x 63.4)
Collection of Thomas W. Weisel

10. *Still Life with Orange Halves,* 1957
oil on canvas, 14 x 12" (35.6 x 30.5)
Collection of Mr. and Mrs. Jack Falvey

11. *Chair Outside,* c. 1958
oil on canvas, 28 x 24" (71.1 x 61.0)
Collection of Mr. and Mrs. Richard Diebenkorn, Courtesy of Richard and Nancy Gonzalez

12. *Figure on a Porch,* 1959
oil on canvas, 57 x 62" (144.8 x 157.5)
Collection of The Oakland Museum, Oakland, California

13. *View from the Porch,* 1959
oil on canvas, 70 x 66" (177.8 x 167.7)
Collection of Mr. and Mrs. Harry W. Anderson, Atherton, California

14. *Interior with Flowers #10,* 1961
oil on canvas, 57 x 39" (144.8 x 99.1)
Private Collection

15. *Still Life with Letter,* 1961
oil on canvas, 20 5/8 x 25 5/8" (52.4 x 65.1)
Collection of the San Francisco Art Commission

16. *Girl in Profile,* 1962
oil on canvas, 16 x 12" (40.7 x 30.5)
Collection of Mr. and Mrs. Charles Campbell

17. *Cityscape I,* 1963
oil on canvas, 60 1/4 x 50 1/2" (153.1 x 128.3)
San Francisco Museum of Modern Art, Purchased with funds from Trustees and Friends in memory of Hector Escobosa, Brayton Wilbur and J.D. Zellerbach

18. *Landscape #3,* 1963
oil on canvas, 34 x 40" (86.4 x 101.6)
Collection of Gretchen and Richard Grant

19. *Woman with Hat and Gloves,* 1963
oil on canvas, 34 x 36" (86.4 x 91.5)
Private Collection

20. *Seated Woman,* 1967
oil on canvas, 90 x 80" (228.6 x 205.7)
Collection of John Berggruen, San Francisco

21. *Window,* 1967
oil on canvas, 92 x 80" (233.7 x 203.2)
Stanford University Museum and Art Gallery, Stanford, California, Gift of Mr. and Mrs. Richard Diebenkorn and Anonymous Donors

22. *Ocean Park #26,* 1970
oil on canvas, 89 x 81" (226.1 x 205.7)
Collection of Roselyne and Richard Swig, San Francisco

23. *Ocean Park #32,* 1970
oil on canvas, 93 x 81" (236.2 x 205.7)
Collection of Wally Goodman

24. *Ocean Park #44,* 1971
oil on canvas, 100 x 81" (254.0 x 205.7)
Private Collection

25. *Ocean Park #54,* 1972
oil on canvas, 100 x 81" (254.0 x 205.7)
San Francisco Museum of Modern Art, Gift of the Friends of Gerald Nordland

26. Untitled, study for the *Ocean Park* series, 1976
oil on board, 29 x 21" (73.7 x 53.4)
Collection of Gretchen and Richard Grant

27. *Ocean Park #122,* 1980
charcoal and oil on canvas, 100 x 81" (254.0 x 205.7)
San Francisco Museum of Modern Art, Charles H. Land Family Foundation Fund Purchase

WORKS ON PAPER

1. Untitled, study for the *Ocean Park* series, c. 1975
gouache on paper, 24 3/4 x 20 3/8" (62.9 x 51.8)
Collection of Gretchen and Richard Grant

2. Untitled, 1977
acrylic on paper, 25 x 18" (63.5 x 45.7)
Collection of Mr. and Mrs. Jack Falvey

3. Untitled, 1982
gouache, acrylic and crayon on paper, 38 x 25" (96.5 x 63.5)
Lent by the artist

4. Untitled, 1983
gouache, acrylic and crayon on paper, 38 x 25" (96.5 x 63.5)
Lent by the artist

5. Untitled, 1983
gouache, acrylic and crayon on paper, 38 x 25" (96.5 x 63.5)
Lent by the artist



Wayne Thiebaud, *Berry Pie à la Mode,* 1964
watercolor and graphite on paper
Collection of Glenn C. Janss

Innovation & Influence: The Art of Richard Diebenkorn & Wayne Thiebaud

May 24-July 3, 1999

Sun Valley Center for the Arts

Acknowledgments

The impetus for this exhibition came while standing in Michael and Leslie Engl's office. As I was admiring their newest Wayne Thiebaud paintings, I was standing right next to a 1980 print by Richard Diebenkorn. I was instantly struck by the remarkable similarity of line and color in these two artists' work. The vertical lines of color found in Diebenkorn's *Small Thin* were echoed in the outlines of the landscape in Thiebaud's *River Bend Farms* (1996). While one of these pieces was an abstract etching on paper executed at Crown Point Press in the early 80's and the other was a realistic oil on canvas done recently, they appeared to share a common heritage. This exhibition was created to explore that link and the work of these two artists.

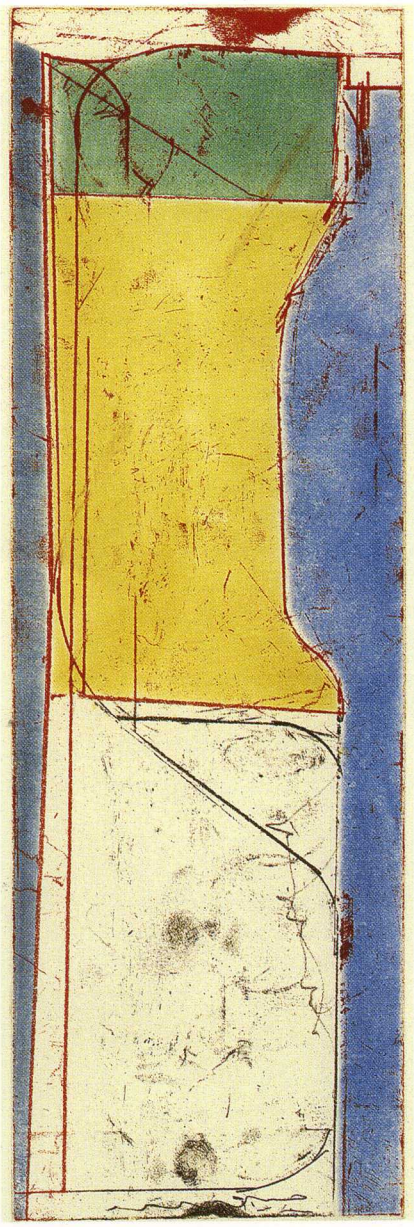
Like any art exhibition this one was built and nurtured by many people. Michael and Leslie Engl have been tremendous supporters of art and culture in the Wood River Valley for years. Their enthusiastic agreement to lend paintings for this exhibition is yet another indication of the generous nature of two people who have done so much for the Sun Valley Center for the Arts and the community. Glenn Janss also cheerfully agreed to once again bare her walls to share her skilled eye and substantial collection with this town. Glenn and Bill Janss' devotion to the arts is well established and documented but it is Glenn's commitment to art education and art patronage that continues to motivate her to lend work when she could certainly refuse for having done more than her share. These collectors are remarkable individuals who understand patronage, are devoted to community and have a love for fine art that has been and will continue to be inspiring. I am ever grateful for their efforts and their generosity.

John Berggruen's ready agreement to lend paintings from his gallery has made the exhibition more comprehensive and for that I owe him tremendous thanks. Katie and Drew Gibson stepped forward immediately and unhesitatingly on hearing the need for support to produce this brochure. The Robert Lehman Foundation has been a dedicated and generous patron of the Sun Valley Center's visual arts programming. Ann Friedman, Director of Visual Arts, made a valuable contribution as editor and installer. Paul Thiebaud and his staff were open with their time and knowledge, leading me to two fine interviews. Kathan Brown of Crown Point Press shed light on the relationship between these two artists, their influences and their working styles. I am tremendously grateful to Wayne Thiebaud not only for agreeing to be interviewed but most importantly for his wonderful, rich paintings. The contribution that Thiebaud and Richard Diebenkorn have made and will continue to make to our culture and our lives is only beginning to be documented and understood. We are remarkably lucky to be able to scratch the surface of all there is to be learned by looking at their fine paintings.

Kristin Poole, Curator



Wayne Thiebaud, *River Bend Farms,* 1996
oil on board
Collection of Leslie and Michael Engl



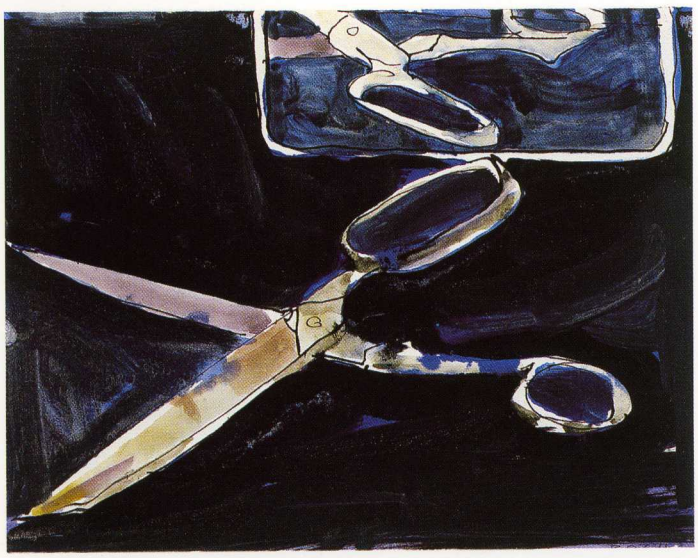
Richard Diebenkorn, *Small Thin,* 1980
color aquatint with spit bite aquatint,
soft ground etching and drypoint, A/P
Collection of Leslie and Michael Engl

The Art of Richard Diebenkorn and Wayne Thiebaud

In looking at Richard Diebenkorn's and Wayne Thiebaud's relationship, their influences and their oeuvres there are no easy comparisons. There is no shared aesthetic philosophy or like-minded approach; no common teacher, no shared school or "ism," and, as a rule, subject matter and styles vary widely between the two. But both painters came of age at the same time in the United States. Both considered, rejected but absorbed the prevailing stylistic wind of Abstract Expressionism. Both spent most of their lives in California. Both looked to Matisse and Edward Hopper. Both had a deep respect for the figure and for drawing. Both were innovators, inventors of sorts, who acknowledged and paid homage to the tradition of art from which they evolved. While the connection between these two artists is not immediately definable, in looking at their pictures there is a shared love of paint on surface as well as a remarkable sense of light and color that infuses both artists' works with a vigor and energy that has come to serve as a benchmark for California's as well as the nation's art.

Richard Diebenkorn

was born in Portland, Oregon in 1922. By the age of two he moved with his family to San Francisco, an area he was to leave and return to throughout his life. Wayne Thiebaud was born two years earlier, in 1920 in Mesa, Arizona. He came to California at the age of one and has spent most of his adult life in and around the Bay Area.



Richard Diebenkorn, *Untitled (Scissors, Reflected)*, 1964
watercolor and pen and ink on paper
Collection of Glenn C. Janss

It has often been noted that Richard Diebenkorn's strength was also his weakness. His lifelong determination to keep his painting fresh and himself challenged resulted in a number of stylistic switches between realism and abstraction. Diebenkorn was elusive and avoided being pigeonholed but, more importantly, he was instinctively weary of restricting himself. Curiously it was always at the moment of success that Diebenkorn would change gears and adopt a new approach. While his movements from abstraction to figuration and back again left him susceptible to criticism, Diebenkorn's commitment to aesthetic freedom won out and he has left a legacy of paintings and prints that reveal a remarkable talent.

Diebenkorn's father's shirt cardboards served as canvas for the young boy who was always drawing. While his parents warned him against art as a profession, Diebenkorn received training as a representational painter, taking classes at Stanford University and later at Berkeley. When Diebenkorn joined the military he did a number of realistic recordings of Marine life including drawings of his uniform and portraits of his buddies. While stationed near Washington D.C., he and his wife Phyllis spent their weekends perusing the paintings in the Phillips Collection. There Diebenkorn saw a number of modernist paintings that impressed him but it was Henri Matisse's *Studio, Quai St. Michel* (1916) with its curious inside and outside views, that was to inspire him throughout his career.

During this time Diebenkorn was also familiarizing himself with young, revolutionary artists working in New York, including Robert Motherwell and Jackson Pollock. The influence of these Abstract Expressionist painters begins to be reflected in Diebenkorn's work and he soon moved from realist pictures to complex abstractions. Willem de Kooning's paintings of large expanses of color broken up by scrawling thin lines especially appealed to Diebenkorn whose work displayed similar tendencies.

In 1947 Diebenkorn returned to California and the School of Fine Arts to accept a teaching position. There he developed friendships with fellow artists David Park and Elmer Bischoff, who were both working representationally. By then Abstract Expressionism had made its way west and Clyfford Still was preaching this new, improvisational approach at the school. Still's doctrinaire attitude bothered Diebenkorn who, while he aligned himself with abstraction, rejected fixed stylistic scenarios. Feeling he needed a fresh approach "to do my own assimilation," Diebenkorn moved to the University of New Mexico to pursue graduate work. At this juncture in his life one of the most evident elements of Diebenkorn's art revealed itself. His paintings began to reflect his environment.

The abstract works executed in New Mexico echo the soft colors and hues of that landscape. Another change that occurred during this time resulted from a flight Diebenkorn took over the desert. He was struck by the similarities between the flat, aerial view of the land and that of the picture plane. "I think the many paths, or pathlike bands, in my paintings may have something to do with this experience, especially in that wherever there was agriculture going on you could see process—ghosts of former tilled fields, patches of land being eroded." This "process" that Diebenkorn refers to is also present in his work where the pentimento of erased or painted-over lines creates a record of his thinking. The geometric, abstract landscapes that were to result from the plane trip continued to inform his paintings through his return to California.

The critical break with abstraction came sometime between 1954 when Diebenkorn was participating in weekly figure drawing sessions with Park and Bischoff and 1956 when he had his first New York exhibition at Poindexter Gallery. Despite the exhibition's critical success, Diebenkorn abandoned abstraction and began a series of landscape and figurative paint-

ings. The 1956 *Untitled* gouache and the 1961 *Seated Woman* are examples of this new stylistic approach. The 1956 image combines the abstracted space of Modernism with traditional illusionistic space. It is here that we can see most clearly Diebenkorn's debt to Henri Matisse who combined flat decorative color planes with representational imagery.

It was Diebenkorn's own questioning nature as well as his friendship with David Park that encouraged him to relinquish abstraction. Park's embrace of figurative work was in direct response to the bravura of Abstract Expressionism, which he described as indulgent. Questioning the egoism of the Abstract Expressionist vocabulary Diebenkorn states in 1957 "I came to mistrust my desire to explode the picture and supercharge it in some way. I think what is more important is a feeling of strength in reserve—tension beneath calm." Always interested in challenging himself, Diebenkorn felt abstraction had become too easy, he wanted a more contemplative but regimented approach.

In the fall of 1960 Richard Diebenkorn exhibited his new figurative works at the Palace of the Legion of Honor in San Francisco. Wayne Thiebaud saw the exhibition and, impressed with Diebenkorn's compositions, he returned to the show many times to study the way that Diebenkorn organized his pictures. At the time, Diebenkorn was focusing on figurative pieces as well as a number of small still lifes like *Untitled (Scissors, Reflected),* 1964. In his still lifes Diebenkorn tended to explore a single tool or object, returning to it for a number of pieces.

Those who knew Richard Diebenkorn intimately consistently remark about how he was always trying to "make things right," to "fix things." He was self critical, restless to make certain his art was fresh. This questioning, curious nature is reflected in his paintings. His works show traces of what has come before—lines that have been erased, planes that have shifted and been redrawn. Robert Hughes pointed out in a 1997 review that it is not indecision that causes the constant reworking but curiosity—they are not tentative marks but exploratory.

This evidence of process is one of the most compelling parts of Diebenkorn's work and one of the reasons why his work has influenced so many artists. Wayne Thiebaud commented on Diebenkorn: "He was very critical of himself, which I think a good painter has to be. He introduced a sense of anomaly or mistake into his work. He kept these mistakes in his work. It made it human and kept the work from getting overwhelmed by the mind." It was not only Diebenkorn's talent but his critical nature, his thoughtfulness that so impressed Thiebaud and others.

It was his constant search to keep pushing himself that spurred Diebenkorn to contact Kathan Brown, a young enthusiastic artist who was fast gaining a reputation as a master printer. In 1962 Brown invited Diebenkorn to be a part of a group that met weekly with live models to draw directly onto plates. From that point on Diebenkorn and Brown cultivated a relationship that was to continue for the next thirty years. Diebenkorn turned to printing "to search for another view" as Brown describes it. When he was stuck with a painting or an idea, he would pick up one of the zinc plates he kept in his studio and begin to scratch the metal with a drypoint needle.

A commitment to drawing is one of the tangible things that Richard Diebenkorn and Wayne Thiebaud shared. Through drawing Diebenkorn defined structure whether it was for an *Ocean Park* painting or a still life of scissors. He loved to draw and it can be seen most clearly in his figurative works where his confident hand and exploratory approach combine to offer refreshingly clear examinations of the human form.

It is drawing and the quality of line that serves as the foundation for Diebenkorn's most celebrated body of work, his *Ocean Park* paintings. All of Diebenkorn's influences and interests merge in these large-scale canvases begun in 1967. Named after the California neighborhood where he had a studio for 20 years, the paintings show evidence of the gestural marks of Abstract Expressionism, the representational/abstract dichotomy of Matisse, as well as the pattern and geometry of aerial landscapes. The suggestion that these paintings are of windows or circumscribed views has been the topic of much discussion. While it may never be definitively determined whether Diebenkorn intended this representational reference, it is certainly the open structure of the *Ocean Park* paintings that provides the foundation for numerous investigations into shifts of color, tone, line and texture.



Richard Diebenkorn, *Touched Red,* 1991,
soft ground, aquatint, spit bite and drypoint, 18/85
Collection of Leslie and Michael Engl

What is perhaps most noteworthy about the *Ocean Park* paintings is how long and successfully he was able to explore the series. The expressive range of a body of work that includes etchings and oils, large scale canvases as well as cigar box works indicates that finally Diebenkorn had developed a set of parameters in which he felt energized, not restricted. The freedom of abstraction was present in the *Ocean Park* series as was the discipline of realism.

Kathan Brown, founder and director of Crown Point Press, is another common denominator for these two artists. Brown has witnessed both artists develop and mature. In fact it was at Crown Point that the two artists first met in 1965. Working closely with them at the press Brown gained their trust and has been privy to their working styles as well as their temperaments. When asked to compare their working styles, Brown notes that their approach to printmaking was very different and is indicative of their approach to art making in general.

When Diebenkorn came to Crown Point to work he came empty-handed without drawings, sketches or even thorough ideas of what he would do. He was simply interested in making— in doing something—and through the process learning about the work and about himself.



Wayne Thiebaud, *Ice Cream Cones,* 1961, oil on canvas
Collection of Glenn C. Janss

Wayne Thiebaud had an opposite approach and to illustrate that Brown shared a story about the first time that Thiebaud came to Crown Point. In 1964 Brown invited the artist to work at the press. After agreeing, Thiebaud asked Brown to prepare a set of small etching plates for him to work on. As they sat down to discuss the process, Thiebaud arranged the plates in front of him and then reached in his pocket for a set of snapshots of his paintings. He selected an image and began transferring it onto one of the plates. Upset that Thiebaud was not approaching the printing process as an opportunity to create original work, Brown left the table to make sandwiches. When she returned with their lunch, she chided Thiebaud for copying paintings and not being open to the potentials of printed work. Thiebaud responded only by picking up another etching plate and drawing the lunch that Brown had set before him. What followed was a discussion about Thiebaud's interest in printing. He was there, he said, to discover how subjects done in rich, substantive paints would work in fine lines and in black and white. He was curious about how the formal elements of composition, line, surface, texture would change.



Wayne Thiebaud, *Cocktails,* 1996, oil on canvas
Collection of Leslie and Michael Engl

It is this investigation into how an object evolves from real life to the flat plane of the canvas that has kept Wayne Thiebaud's interest all his life. He is less interested in creating an exact replication of a thing—a tie, a meringue pie, a city street—than in examining how perceptions of objects are translated. Brown compared Thiebaud's approach to that of a cook taking a vegetable and reducing it to a sauce. Kathan Brown continues her comparison with Diebenkorn stating "I don't think Dick agreed with that. He wouldn't pare it down, it would end up more like a real vegetable than Wayne's." Diebenkorn's translation of objects was more a pure response to the thing; it was less academic and more in keeping with the Abstract Expressionist philosophy of letting what was inside the artist take form. Approaching art without preconceived notions or traditional assumptions was a guiding principle of American abstract painters. In contrast Wayne Thiebaud rarely drew directly from objects (with the exception of his figures which he often used live models for) but his memory of an object or a scene was critical to the work's early development. His works are not photographic in their realism but remain rooted in a tradition of Realism begun with Courbet and Chardin.

Wayne Thiebaud's influences aren't confined to artists. As a young man, he was very involved in theater. It is perhaps his experience at stage and set design that helped him understand the value of isolating objects and the possibilities of dramatic light and shadow. As a young man, he worked at commercial illustration and then freelanced as a cartoonist. After meeting artist and intellectual Robert Mallary, while working at Rexall Drug, Thiebaud decided at age 29 to pursue painting. He studied at San Jose State University and received his B.A. and M.A. from California State University at Sacramento. In 1950 he had his first one man show at the Crocker Art Gallery.

In 1956 Thiebaud took a leave of absence from his teaching job and went to New York. As did Diebenkorn, Thiebaud developed friendships with a number of the Abstract Expressionists. He frequented discussions at the Cedar Bar where there were lively debates about the role of history and tradition. For Thiebaud, there was confirmation in his path as a realist when he heard the abstractionists talk of their debt to Rembrandt, Hopper and Cézanne. While he never did more than experiment with abstract pictures, Thiebaud acknowledges that New York's action painters influenced his work. The thick brushstrokes of paint that Thiebaud moves across his pictures are not widely different from marks made by Kline or de Kooning.

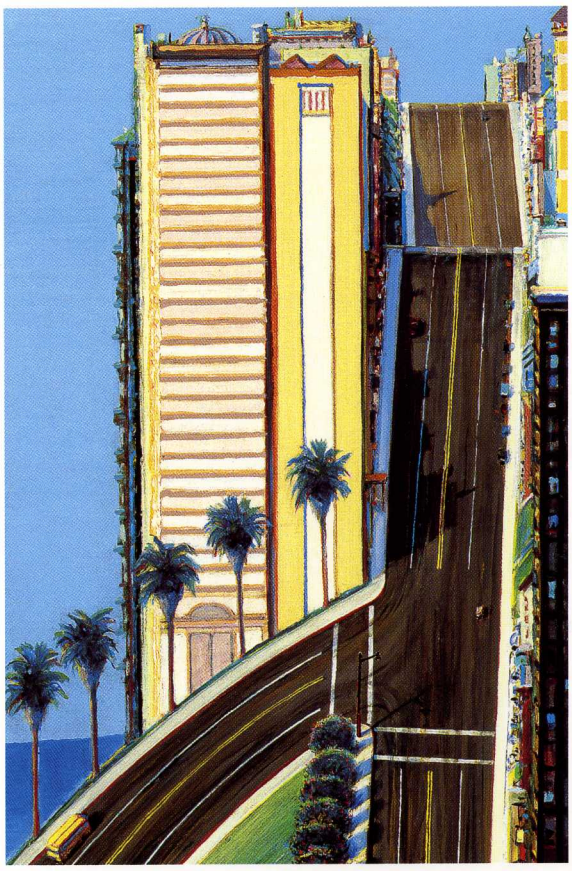
In 1960 Thiebaud had his first show in New York at Staempfli Gallery. Two years later he exhibited with Allan Stone Gallery in New York, initiating a relationship that has lasted for some thirty plus years. This East Coast exposure introduced Thiebaud to a national audience and a number of important museum shows followed. He now has gained international prominence and is consistently cited as an artist who has captured an element of the American sensibility.

Thiebaud's interest in objects is not solely based on inquiries into perception. He is intrigued with objects that are commonplace in our culture but hold some mystery because of the rituals associated with them. Lollipops, ice cream cones, ties, club sandwiches are all part of everyday celebrations that reveal who we are as Americans. Thiebaud's investigations into our culture's quirks are different from those of the Pop artists he was associated with. Unlike Andy Warhol, Claus Oldenberg, and Roy Lichtenstein, Thiebaud was not commenting on the consumerism or mass production of our shared culture, but offering his pictures as humorous, pleasurable, even sentimental reflections of our heritage. His images are more curious than

ironic. They are not the cold, detached silk-screened forms of Warhol's *Campbell's Soup Cans* (1961), but sensuous pictures rich with paint, color and distinction. When Thiebaud repeats objects in rows or lines as he does in *Ice Cream Cones* (1961), he does it in a manner which emphasizes their differences not their similarities.

Food was a good choice for Thiebaud because it allowed him a way to investigate formal relationships—how triangles and circles work within a composition, how light is captured and defined, what happens when shapes are repeated. Focusing on only a handful of subjects, he set up fixed parameters from which he could analyze varying compositions, arrangements and media. In choosing sweets as his subjects, Thiebaud was conscious of the pleasant implications and the broad appeal of these images. In fact, he stated that he was happy when his paintings made people smile.

The humor and pleasure in Thiebaud's canvases does not diminish their significance. In taking the ties out of the department store or the pies out of the buffet line, Thiebaud asks us to consider these items not for their use but for their interest as objects. He isolates his subjects, often placing them on a purely white field, altering their status from common to exceptional in the same way that Duchamp's presentation of a urinal on a pedestal in an art gallery challenged our assumptions of both the art object and the urinal (*Fountain*, 1917).



Wayne Thiebaud, *Sunset Streets,* 1995, oil on canvas
Collection of Leslie and Michael Engl

Thiebaud's manner of defining an object by layering bands of color at its edges was an innovative approach that provides movement and lends his subjects a unique presence. Placing confectioneries on a white background enhances the sensation that the objects are awash in a kind of florescent glow. He often encircles the object with a stroke of paint as he does in the 1996 painting, *Cocktails,* where the glasses are outlined with a ghost-like shadow. Thiebaud exaggerates his shadows, adding an additional compositional consideration that borders on abstraction. Shadows are often blue or purple outlined with red, yellow or green. Alternating hot and cold colors gives the painting an almost tangible reality. The objects are real and substantive without being exact replicas.

Thiebaud's cityscapes were inspired by works on the same subject by Richard Diebenkorn. The idea of "the city as a human enterprise, and the pile of human tracks it contains and the byways of living and moving" interested Thiebaud since childhood, when his uncle, a roadbuilder, would help him create streets, tunnels and buildings in the family's backyard. Two of Thiebaud's recent landscapes are testaments to his skill at illustrating the patterns and geometrics that compose a man-made scene. In *Sunset Streets* from 1995 Thiebaud uses line to define his composition. The vertical lines created by the hill and high-rise buildings are tempered by the horizontal bands in the crosswalk and the building's masonry. The diagonal of the intersecting street and the row of palms completes the directional elements of the picture. Without the evident references to cars, a bus and a street lamp this could be a formal exercise in line and color not wildly different from those Diebenkorn explored in his *Ocean Park* series. The aerial perspective, the circles and triangles found in *River Bend Farms* are apparent in Diebenkorn's *Small Thin*, an etching from 1980. Critic Victoria Dalkey notes the dichotomy of Thiebaud's work stating "these amalgams of naturalism and almost nonobjective abstraction are pure Thiebaud."

When pressed Thiebaud defines himself as a representational painter in debt to the tradition of Realism, but he readily admits to the influence that the Abstract Expressionists had on his work and his approach. He describes himself as "a kind of usual bandit—I steal from everybody" and warmly acknowledges that Diebenkorn was a terrific influence on him. Still teaching at the age of 77, Thiebaud encourages his students to look at everything regardless of the artist's approach, implying that you never know where you will find an affinity or a spark of understanding that will assist you in creating your own work.

Both Richard Diebenkorn and Wayne Thiebaud went outside of their specific genre, style and time in search of stimulation and inspiration. Both artists looked to traditional and revolutionary artists, to 19th century and contemporary work, to help them solve problems and consider alternatives. Rejecting the slots that the art world placed them in, Diebenkorn and Thiebaud each insisted on pursuing the path that captured their interest. They chose their own heroes and influences at a time when the art world was resolute that abstraction was the only valid approach. The essential link between the two is integrity: a sense of responsibility to art making that prompted them to grow and experiment regardless of waxing or waning popularity. At times their paths were parallel and at other moments they traveled in opposite directions. Whether the results were abstract geometrics or interiors with figures, these two men were pursuing the same goal: to make true art that reflected their experience of the world and their training and instincts as visual artists. A love of the materials, a respect for drawing, and a sense of color manifests itself differently in each artist but these shared passions combined with a mutual interest in exploring the formal concerns of composition, line and form result in art that is both authentic and remarkable.

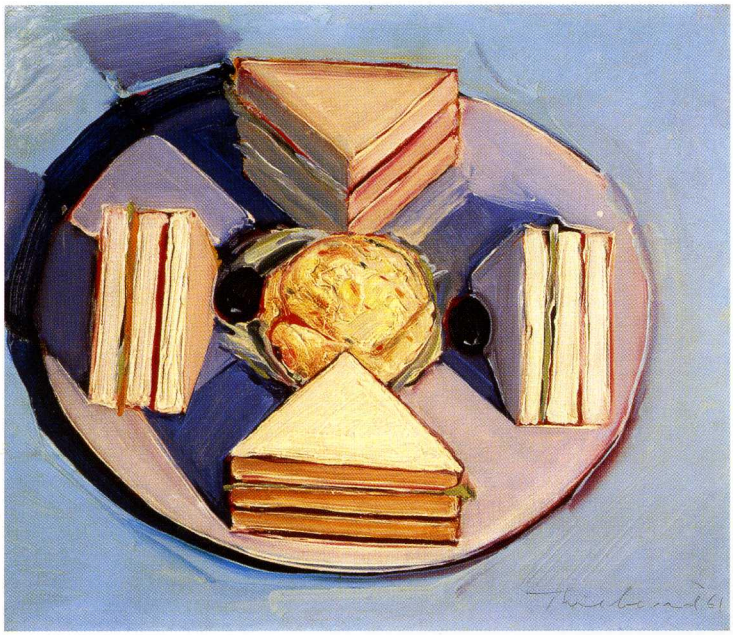
Kristin Poole, 1999



Richard Diebenkorn, *Ocean Park #82,* 1975
oil on canvas
Collection of Leslie and Michael Engl

DIEBENKORN, RICHARD

ARTIST'S FILE



Wayne Thiebaud, *Club Sandwich,* 1961, oil on canvas
Collection of Glenn C. Janss

Bibliography

Baker, Kenneth.
"A Window on a World of Shape and Color," *Smithsonian*, February, 1998.

Brown, Kathan.
Ink, Paper, Metal, Wood: Painters and Sculptors at Crown Point Press,
Chronicle Books, 1996.

Flam, Jack.
Richard Diebenkorn: Ocean Park, Gagosian Gallery, New York, 1992.

Hughes, Robert.
American Visions: The Epic History of Art in America, Knopf, 1997.

Hughes, Robert.
"God Is in the Vectors," *Time*, December 8, 1997.

Livingston, Jane.
The Art of Richard Diebenkorn, Whitney Museum of American Art, 1997.

Nordland, Gerald.
Richard Diebenkorn: Graphics 1981-1988, Yellowstone Art Center,
Billings, Montana, 1989.

Richard Diebenkorn Prints: 1948-1992,
Susan Sheehan Gallery, New York, 1993.

Richard Diebenkorn: Small Paintings from Ocean Park,
Hine Editions, Houston Fine Art Press, 1986.

Thiebaud, Wayne.
Vision and Revision: Hand Colored Prints by Wayne Thiebaud,
Chronicle Books, 1991.

Tsujimoto, Karen.
Wayne Thiebaud, San Francisco Museum of Modern Art and the University of Washington Press, 1985.

Wayne Thiebaud: Cityscapes,
Campbell-Thiebaud Gallery, San Francisco, 1993.

Wayne Thiebaud: Landscapes,
Campbell-Thiebaud Gallery, San Francisco, 1997.

Wayne Thiebaud: Still Lifes and Landscapes,
Associated American Artists, New York, 1993.

sun valley
center
for the arts

191 Fifth Street East, Ketchum
P O Box 656, Sun Valley, ID 83340
208.726.9491

Text: Kristin Poole
Designer: Penfield Stroh
Photography: Andrew Kent
Printer: Express Printing, Hailey, ID
copyright, 1999, Sun Valley Center for the Arts

RICHARD DIEBENKORN

Exhibit A
233 E. Ontario Street Chicago, Illinois 60611 312-944-1748

FOR IMMEDIATE RELEASE
October 9, 1981

LIBRARY
JUL 03 1986
LOS ANGELES COUNTY
MUSEUM OF ART

CALL: BETH SHANDLING
312 - 944-1748

NOVEMBER AT EXHIBIT A: DIEBENKORN ETCHINGS

OPENING: Friday, November 6, 5-7 pm
Continuing through November 28, 1981
Exhibit A
233 East Ontario Street #1001
Chicago, Illinois 60611

HOURS: 10:30-5:30, Tuesdays through Fridays
until 5:00 on Saturdays

Exhibit A is truly pleased to announce that its November exhibition will bring to Chicago a small but select offering of Richard Diebenkorn's etchings.

Widely respected as a foremost American artist, Diebenkorn's work is little seen in Chicago. This is partially because the artist has long made it a practice to release his works only after an extended evaluation period, and thus the demand for his works makes them quite difficult to obtain.

Diebenkorn is perhaps best knwon for his large canvases, the Ocean Park series, but he has explored the printmaking processes for many years. His prints are allied to the sensibilities of his paintings, but they are always developed for their own potential. Relationships are developed between line and plane, flat and shallow spaces and perspectives. His use of color in a 1980 series is important for the careful integration of color with the evolving image.

more - -

DIEBENKORN, RICHARD

Exhibit A 233 E. Ontario Street Chicago, Illinois 60611 312-944-1748

A review of thirty years of Diebenkorn's prints is now beginning a significant national tour. "Etchings and Drypoints - 1949 - 1980" illustrates the artist's contributive developments in this field. Unfortunately, Chicago is not a scheduled stop on this 2½ year tour. Exhibit A hopes, therefore, that the showing here will induce viewers to visit the touring exhibition wherever that might be possible.

Included in the Chicago showing will be works from three different series: Nine Drypoints and Etchings, done in 1977; Six Softground Etchings, from 1978; and Eight Color Etchings, which are from 1980. The exhibit continues through Saturday, November 28th.

- 30 -

DIEBENKORN, RICHARD CLIFFORD, JR.

PAINTER

LIBRARY
AUG 22 1986
LOS ANGELES COUNTY
MUSEUM OF ART

DIEBENKORN, RICHARD

Born:
Portland, Oregon, April 22, 1922

Study:
B.A., Stanford, University, 1949
University of California at Berkeley, 1943
California School of Fine Arts, 1946
M.A., University of New Mexico, 1952

Exhibitions:
One man shows, California Palace of Legion of Honor
San Francisco, 1948-60

San Francisco Museum of Art, 1954, 1972
Oakland Museum, 1956
Pasadena Museum of Art, 1959
Phillips Memorial Gallery, Washington, 1961
National Academy of Arts and Letters, N.Y.C., 1962
Carnegie Institute, Pittsburgh, 1962
Washington Gallery of Modern Art, 1964
Jewish Museum, N.Y.C. 1965
Tate Gallery, London, England, 1964
De Young Museum, San Francisco, 1963
Nelson Gallery, Kansas City, Mo. 1968
Pennsylvania Academy of Fine Arts, Philadelphia, 1968
Los Angeles County Museum of Art, 1969
University of California at Los Angeles, 1976
Albright-Knox Art Gallery, Buffalo, N.Y., 1976
Venice Biennale, 1968
Brooklyn Museum (permanent collections)
Chicago Art Institute, (permanent collections)
Met. Museum of Art, (permanent collections), New York City
Museum Modern Art, (permanent collections), New York City
Whitney Museum, (permanent collections), New York City
Toronto Museum, (permanent collections)
Nelson Gallery, Kansas City, (permanent collections)
Phoenix, Museum
Albright-Knox Gallery, Buffalo, New York
Oberlin Coll. Gallery, San Francisco Museum of Art
Pasadena Art Museum
Phillips Memorial Gallery
Hirschorn Museum, Washington
Carnegie Institute
University of Iowa
University of Michigan
Los Angeles County Museum of Art

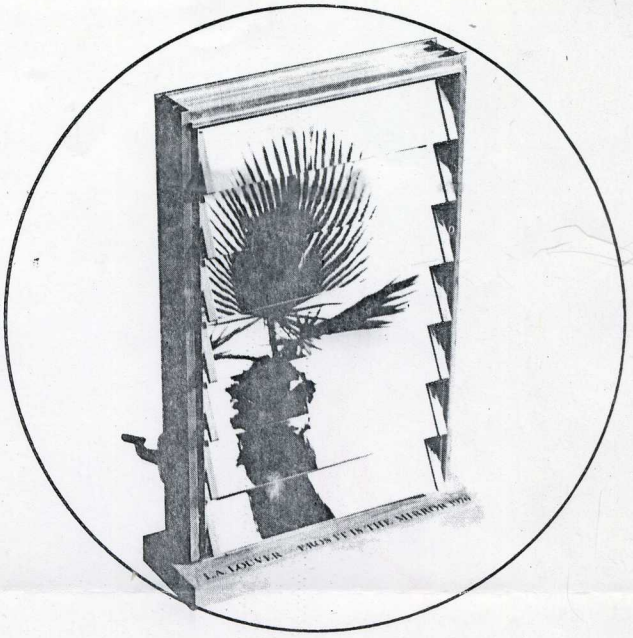
Author:
Drawing, 1965

Memberships:
National Foundation on Arts and the Humanities
National Institute of Arts and Letters

Office:

c/o Marlborough Gallery
41 East 57th Street
New York, N.Y. 10022

L.A. LOUVER



Date October 28, 1980

RICHARD DIEBENKORN,
"Eight Color Etchings, 1980"

and

DAVID HOCKNEY,
"Pools, Palm Trees, Portraits and Flowers"

Dates: November 19 - January 3, 1981

L. A. Louver Gallery is pleased to present the most recent graphic works of Richard Diebenkorn and David Hockney.

"Eight Color Etchings" are the first colored etchings done by Diebenkorn, continuing with his "Six Softground Etchings" images from 1978. The works demonstrate the artist's use of the etching process as a way of unconfined and open-ended perception.

The David Hockney works are a portfolio of twenty-two lithographs done over a two-year period. Some of the "Pools" are related to the hand-made paper pool series of 1978.

For further information or photo documentation, please contact the gallery.

DIEBENKORN, R
ONE-MAN

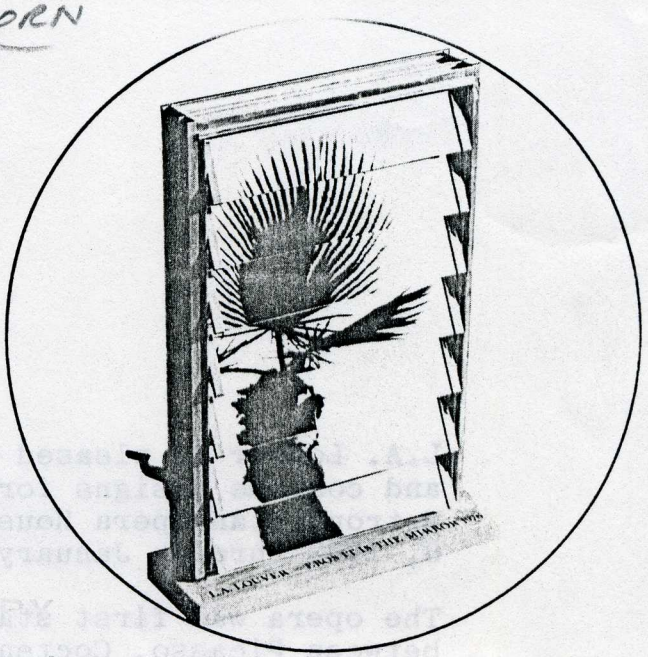
LIBRARY
NOV 13 19
LOS ANGELES C... Y
MUSEUM OF A...

55 North Venice Boulevard Venice California 90291 (213) 396 6633
Tuesday - Saturday 12 noon - 6 pm

RICHARD DIEBENKORN

L

L.A. LOUVER



Date November 11, 1982

FOR IMMEDIATE RELEASE

LIBRARY
DEC 08 1982
LOS ANGELES COUNTY
MUSEUM OF ART

RICHARD DIEBENKORN,

TITLE: RICHARD DIEBENKORN - NEW RELEASES

PLACE: L.A. LOUVER/VENICE BOULEVARD
55 NORTH VENICE BOULEVARD
VENICE, CALIFORNIA

DATE: DECEMBER 7 - DECEMBER 31, 1982

PREVIEW DATE: DECEMBER 7, 1982

L.A. Louver is pleased to announce its forthcoming exhibition for the month of December.

Twelve new etchings by Richard Diebenkorn will be shown for the first time in Los Angeles at L.A. Louver/Venice Boulevard. The etchings, published by Crown Point Press are a continuation of new imagery which was introduced in the beginning of the year at an exhibition of the artist's drawings in New York. The first releases of the etchings related to these drawings were first shown at L.A. Louver Gallery in February, 1982.

Robert Hughes said in Time Magazine review that the drawings "develop with some diffidence out of the quasi abstract 'Ocean Parks' ...., which are possibly the most refined images of abstract landscape done by an American of his generation".

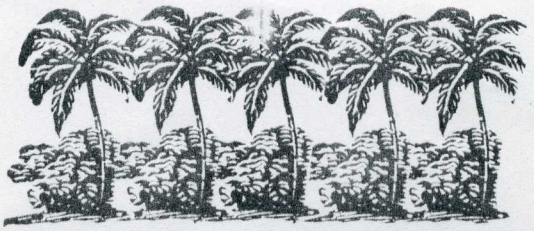
The newest releases of Richard Diebenkorn's etchings will be shown with other selected editions of earlier etchings by the artist.

L.A. Louver/Market Street will feature a group show of major works by gallery artists.

L.A. Louver is pleased to announce David Hockney's set and costume designs for "Parade" will be staged at the Metropolitan Opera House in New York City from December 6, 1982 through January 7, 1983.

The opera was first staged in 1917 as a collaboration between Picasso, Cocteau, Massine and the composer Eric Satie. The current production premiered last season in New York, and features the music of Poulenc, Maurice Ravel and Eric Satie.

A selection of drawings and studies by David Hockney from this internationally acclaimed production are available for viewing at L.A. Louver Gallery/Venice Boulevard.



John Berggruen Gallery

DIEBENKORN, R

RICHARD DIEBENKORN
Etchings from Crown Point Press 1977-79

JASPER JOHNS
Recent Editions

FRANK STELLA
Major Prints

December 19 - January 12, 1979

PRESS RELEASE

John Berggruen Gallery, 228 Grant Avenue, 3rd Floor, San Francisco will present a three-part exhibition of prints by Richard Diebenkorn, Jasper Johns and Frank Stella beginning Wednesday, December 19th and continuing through Saturday, January 12th.

Included in the exhibition will be etchings and drypoints done by Richard Diebenkorn at Crown Point Press in Oakland between 1977 and 1979. These etchings relate to Diebenkorn's ongoing work in the "Ocean Park" series.

Recent prints by Jasper Johns included in this exhibition will be etchings from Petersburg Press as well as lithographs published by Gemini G.E.L.

A selection of important prints by Frank Stella will also be shown, most notably, prints depicting his protactor images.

Photographs of the works will be available upon request.

Gallery Hours: Monday-Friday 9:30-5:15
Saturday 10:30-5:00

ONE-MAN

LIBRARY
AUG 29 1980
LOS ANGELES COUNTY
MUSEUM OF ART

228 Grant Avenue, 3rd Floor
San Francisco, California 94108
(415) 781-4629

D

San Francisco Museum of MODERN ART

R. DIEBENKORN TO 8-27-89

For Immediate Release

May 30, 1989

LIBRARY
JUN 29 1989
LOS ANGELES COUNTY
MUSEUM OF ART

CONTACT: Sandra Stumbaugh

DIEBENKORN, RICHARD

VIBRANT DRAWINGS BY CELEBRATED CALIFORNIA ARTIST RICHARD DIEBENKORN FEATURED IN MAJOR EXHIBITION OPENING JUNE 22

A rich and intimate view of the work of one of America's foremost contemporary artists is revealed in the exhibition The Drawings of Richard Diebenkorn, on view at the San Francisco Museum of Modern Art (SFMOMA) from June 22 through August 27.

Featuring approximately 175 works, the exhibition marks the first comprehensive survey of this California-based artist's drawings. While Diebenkorn is best known for his deliberately composed and vibrantly colored paintings, he is also a prolific draftsman who, in the course of his 40-year career, has produced many thousands of works on paper.

Over a third of the works presented in this exhibition organized by The Museum of Modern Art (MOMA), New York, have never before been seen publicly. The Drawings of Richard Diebenkorn was curated by John Elderfield, director, Department of Drawings, MOMA.

The retrospective includes drawings in the traditional media of ink, pencil and charcoal, as well as more complex colored works that are as fully developed as any of the artist's paintings. Dating from 1948 to the present, the drawings are organized into the three artistic periods of Diebenkorn's career: Abstract Expressionist works from 1948 to 1955; representational works from 1956 to 1967, commonly known as his Bay Area Figurative period; and the later, abstract works from his Ocean Park series of 1967 to the present.

- more -

401 Van Ness Avenue
San Francisco, California 94102-4582
415/863-8800

98

Although Diebenkorn considers himself first a painter, drawing has always been central to his art. The works in this exhibition serve to chart his development as an artist through this most immediate of art forms. As Elderfield notes of Diebenkorn's work in his catalog essay, "its (drawing's) importance is that of mortar between bricks, hardly noticeable at times but what holds the structure together and keeps it firm...In the process of painting, drawing mainly sustains what is intended, namely the articulation of the subject of his painting."

Born in 1922 in Portland, Oregon, Diebenkorn was raised in San Francisco, where he attended Lowell High School. In 1951, he received a bachelor of arts degree from Stanford University. He has spent most of his life in California, and his work is inseparable from the development of contemporary West Coast art.

His early abstract works of 1948 to 1955 were produced mainly in New Mexico and the Bay Area, where Diebenkorn lived in Sausalito and was a teacher at the California School of Fine Arts (now named the San Francisco Art Institute). These works--numerous small, spontaneous ink drawings and some larger, freely painted gouaches and oils on paper--reveal the influence of a wide range of Abstract Expressionist artists, including Clyfford Still, Mark Rothko, Arshile Gorky, Willem de Kooning and Robert Motherwell.

Late in 1955, Diebenkorn (who by then was living in Berkeley) began to feel that his abstract art was becoming too "performed" and that this self-consciousness was constricting his work. As Diebenkorn explains, "there was nothing hard to come up against." Together with his colleagues David Park and Elmer Bischoff, he began turning to representational, or figurative, art as a means of creating more contemplative work. This new direction was the genesis of the celebrated movement known as "Bay Area Figurative" painting.

- more -

During this period, Diebenkorn turned for inspiration to early modern artists Edward Hopper, Paul Cezanne and, most importantly, Henri Matisse. The works of the representational period reached their climax in an important series of charcoal figure drawings of 1966 to 1967 whose simplification and flatness foreshadow the abstractions that follow.

Shortly after Diebenkorn's move to Santa Monica in 1966, he started the Ocean Park series of abstract paintings for which he has gained international acclaim. His first drawings in the Ocean Park series were not completed until 1970. While the early works were usually spare and schematic, by the mid-seventies, many of the drawings were as fully realized as the paintings--characterized by the same expansive fields of color and strong geometric structure.

The Ocean Park works, named after the environs of his studio, are infused with the region's light and contain a sense of the ocean, sky and land contrasted with the grid-like structure of the built environment. Diebenkorn's most recent works in the exhibition, completed since he moved back to Northern California over a year ago, continue the visual concerns of the Ocean Park series, but even the artist will not venture to guess if the change in location will lead to a corresponding change in his paintings.

The exhibition is accompanied by a 208-page catalog, copublished by The Museum of Modern Art and The Houston Fine Arts Press, which is available in SFMOMA's bookstore. In conjunction with the exhibition, Elderfield will speak about Diebenkorn's work on Thursday, July 27 at 7:30 p.m. in the Green Room. Advance tickets are available by mail: $5 SFMOMA members, $6 general admission, $4 students and senior citizens. Send a check or money order with a stamped, self-addressed envelope to Public Programs, SFMOMA Education Department, 401 Van Ness Avenue, San Francisco, CA 94102. A limited number of tickets will be sold at the door.

The local presentation of The Drawings of Richard Diebenkorn is supported in part by the California Arts Council and Simpson Paper Company. The opening night member's preview of the exhibition is supported by The New York Times.

* * * *

SFMOMA hours are Tuesday, Wednesday and Friday, 10 a.m. - 5 p.m.; Thursday, 10 a.m. - 9 p.m.; and Saturday and Sunday, 11 a.m. - 5 p.m. Admission is $3.50 adults; $1.50 seniors and children under 16; free for members and children under six. Free on Tuesdays, courtesy of the Pacific Telesis Foundation. Reduced admission Thursday evenings, 5 - 9 p.m., courtesy of The Gap, Inc.: $2 adults; $1 seniors and under 16.

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major grants from the Grants for the Arts of the San Francisco Hotel Tax Fund, the National Endowment for the Arts and the California Arts Council.

# # #



TAMARIND LITHOGRAPHY WORKSHOP, INC.
1112 N. Tamarind Avenue, Los Angeles, California 90038

Artist: Richard Diebenkorn
217 Hillcrest Road
Berkeley, California

Dealer: Poindexter Gallery
21 West 56th Street
New York, New York 10019

RICHARD DIEBENKORN, TAMARIND FELLOWSHIP ARTIST: APRIL 24-MAY 15, 1962

Richard Diebenkorn was a guest artist at Tamarind in July 1961, at which time he completed four black and white lithographs. Returning on a fellowship for three weeks in April 1962, Diebenkorn produced nine additional lithographs and one experimental edition. The series of nine consists of landscapes or figures in wash or linear techniques. One image is in four colors; the remainder are in black and white. Sizes vary from 20" x 15" to 29" x 21".

The artist altered the key stone for "Reclining Figure I," a black and white lithograph, so that it became the red stone for "Reclining Figure II," which is a four-color lithograph. Variations occur in the printing of the red because the artist continued to make changes as the artisan-printers were striking the edition. Other colors in "Reclining Figure II" are yellow, Prussian and ultramarine blues.

Another work, titled "M.W.," was pulled on various papers in various formats. Of the artist's edition of twenty impressions, six are on Iyo glazed paper, seven are on Hanshita and six are on Hosho Pure papers. Nacre, Arches and Rives BFK papers were used for other editions. All images were struck in small editions of from nine to twenty impressions. Hand-printing was supervised by master-printer Bohuslav Horak, assisted by artisan-printer Joe Funk and printer-fellow Joe Zirker. Diebenkorn signed each lithograph with his characteristic "R.D. '62." Prices for individual impressions range from $50 to $150, as of this date.

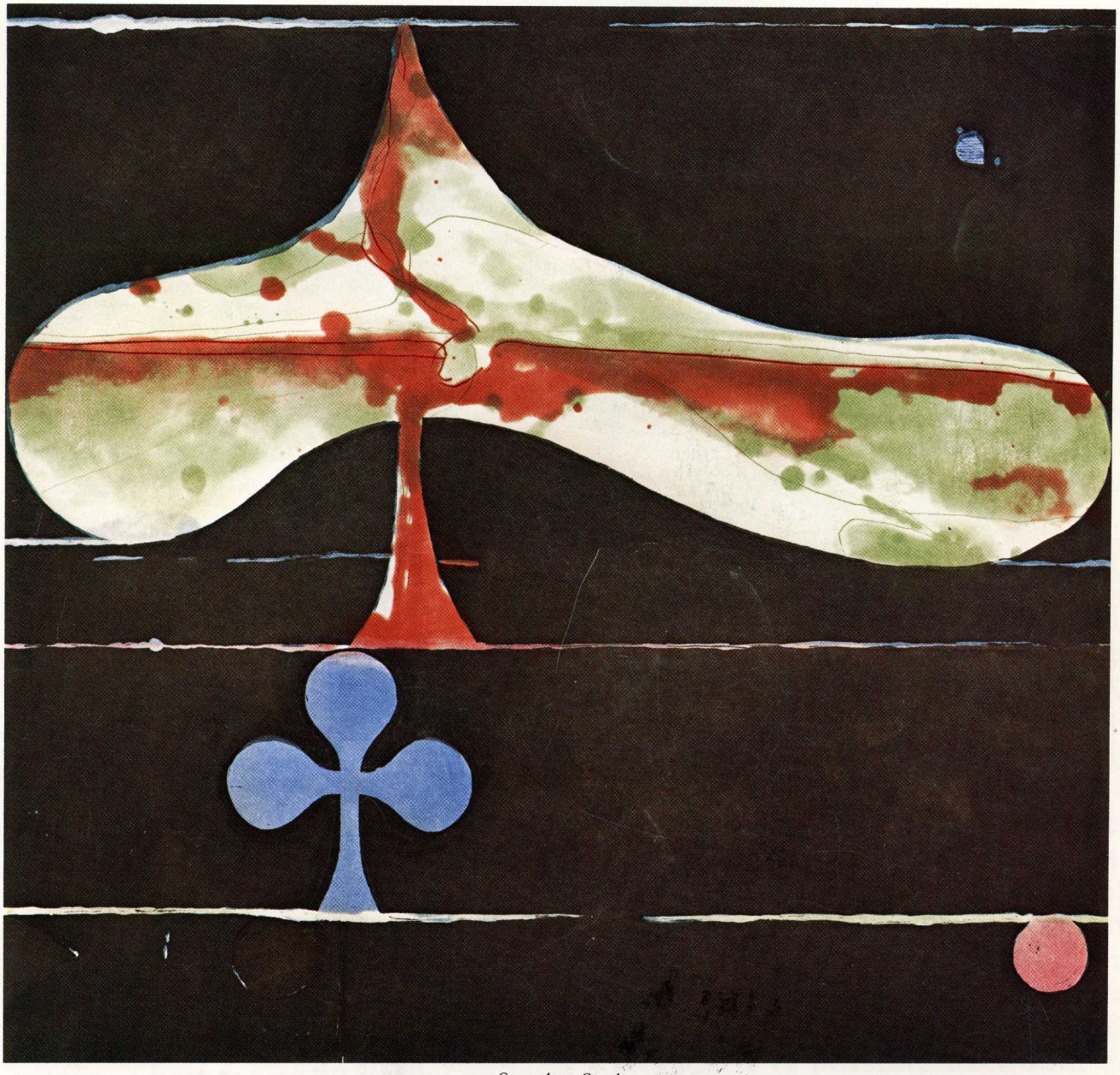
A native of Portland, Oregon, Richard Diebenkorn studied in California. He presently teaches at the San Francisco Art Institute, and has taught at California School of Fine Arts, University of Illinois and California College of Arts and Crafts. He has had one-man shows at the San Francisco Museum of Art, California Palace of the Legion of Honor, San Francisco; Phillips Gallery, Washington Gallery of Modern Art, Washington, D. C.; the Jewish Museum, New York and the Pasadena Art Museum, Pasadena, California, as well as the Carnegie Institute, Pittsburgh.

NOTE: PRICES ARE SUBJECT TO CHANGE

Stella —

DIEBENKORN

Etchings



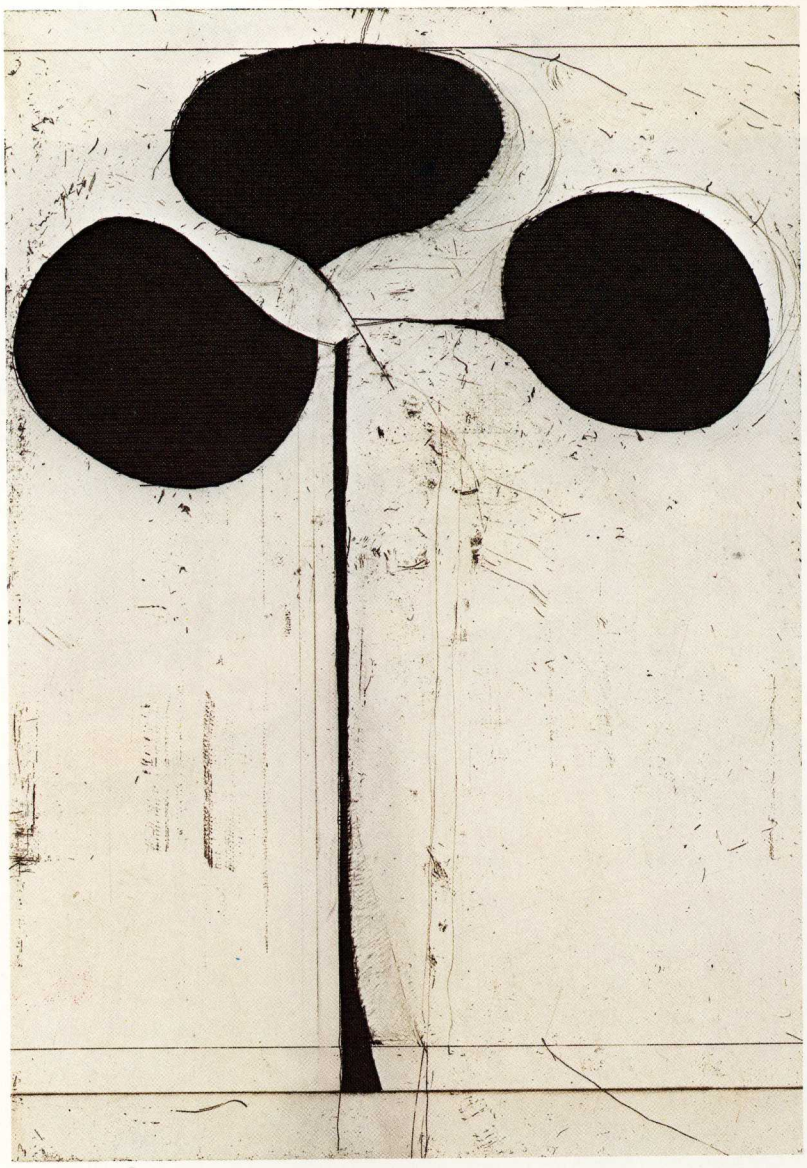
Spreading Spade

Crown Point Gallery

1551 San Pablo Avenue
Oakland, California 94612
(415) 835-5121

January 10 - February 27, 1982

100



Black Club

CROWN POINT GALLERY IS DIRECTED BY THOMAS WAY.
IT IS OPEN DAILY 10-5 EXCEPT SUNDAY AND MONDAY.

This catalog may be ordered from Point Publications, 1555 San Pablo Avenue, Oakland, California 94612. $5.00. Essay copyright 1981 by Kathan Brown. The catalog was designed by Tom Marioni, coordinated by Wendy Diamond and printed by PS Press, Oakland, California. The Mark Stevens text referred to in the essay is in *Richard Diebenkorn: Etchings & Drypoints 1949-1980,* published by Houston Fine Art Press, 1981, also available from Point Publications. $25.00.

DIEBENKORN

BY KATHAN BROWN, DIRECTOR, CROWN POINT PRESS.

Having done anything you naturally want to do it again, and if you do it again it is not interesting. A painter has more trouble about it than anything.

—Gertrude Stein

Richard Diebenkorn has done his Ocean Park paintings for almost 14 years now. This is all one work; it is always one work when an artist pursues an image, an idea, a motif over and over—each painting, drawing, print is a part that pushes the whole forward, sometimes in leaps, sometimes in increments of simple refinement. An artist keeps doing a work until he can't carry it any further; at that point he has done it, and doing it again is not interesting to him—of course it has often by this time become very interesting to many others, but that is unimportant. Unless something in the work recaptures the artist's interest, a new work will begin to insert itself—a new work, a new train of thought.

Crown Point Press presents here, in etching form, some new Diebenkorn images. They are conjunctive with many drawings which the artist has been pursuing for a year or so now. Is it the beginning of a major new work, a new train of thought? At this point, no one (not even the artist) can tell for sure. Only one thing is certain: these images are not Ocean Park.

They are not new, either, really, in that Diebenkorn has for a long time, off and on, once in awhile, used club and spade motifs in drawings and etchings, the intimate areas of his work. There is an unpublished etching dated 1963 (during the artist's figurative period) that shows a bridge spanning an aqueduct, a group of houses, and two large playing-card-type clubs that could be trees, or a tree and a pond. Then in 1977 there is another etching, published in an edition of 5, with a club, spade, cross and circle shown heraldically, emblematically. Mark Stevens, in his essay for the traveling exhibition of Diebenkorn's etchings, groups these two with what he describes as the "eccentric prints" and calls them "the surprises in Diebenkorn's body of work; they provide a relieving oddness." Stevens asked the artist what the symbols meant, and received the answer that the symbols are drawn from his childhood. Stevens concludes his discussion this way: "He prefers to keep the symbols private. Were the meaning of the symbols known, it is possible he would no longer find reason to portray them."

Why does an artist portray anything? Is the aim of art, as is often said, communication? I don't think so. Communication is a kind of "extra;" the real aim of the artist is understanding. The artist pursues what he most wants to

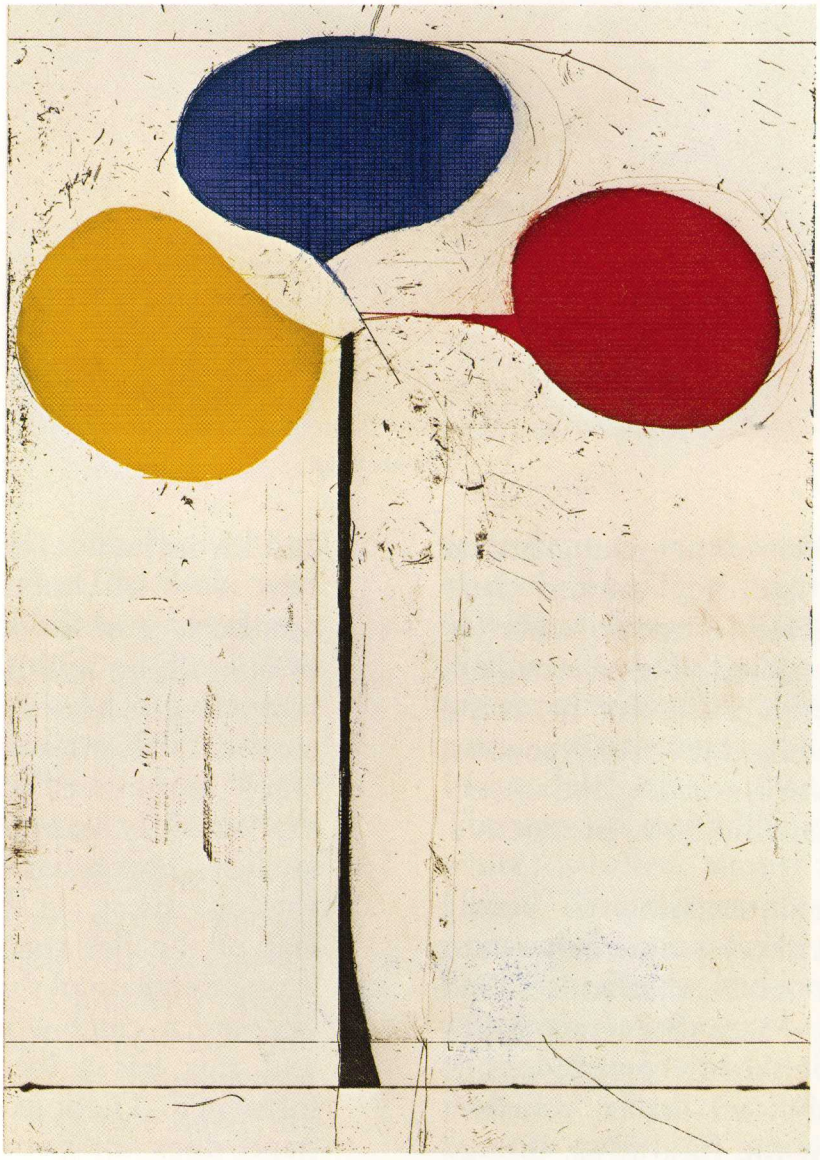
understand: his inner self, his culture, the natural world and/or something else (the activity of painting, for example, or a philosophic concept such as time or timelessness). This pursuit is natural, instinctive, intuitive—not rational. The artist doesn't really decide to portray a certain thing; rather it seems to be just there for him to do, and as he does it, little by little, it (the subject matter) becomes transformed into the understanding that he seeks.

At first it is just a glimpse, but as the work becomes more and more involving to him, the artist begins to wonder if others will "see" it too. He wants to show it to someone. But at the same time the idea of showing it panics him: is he really ready? Is he that committed to it? Can this still-fragile thing, this tenuous train of thought, withstand the pot-shots and the praise, the inevitable imitators, the weight of critical analysis? Yet showing it will also bring rewards: sometimes the insights, the reactions, of others help push the work along—the artist can see it with other eyes, from other viewpoints, than his own.

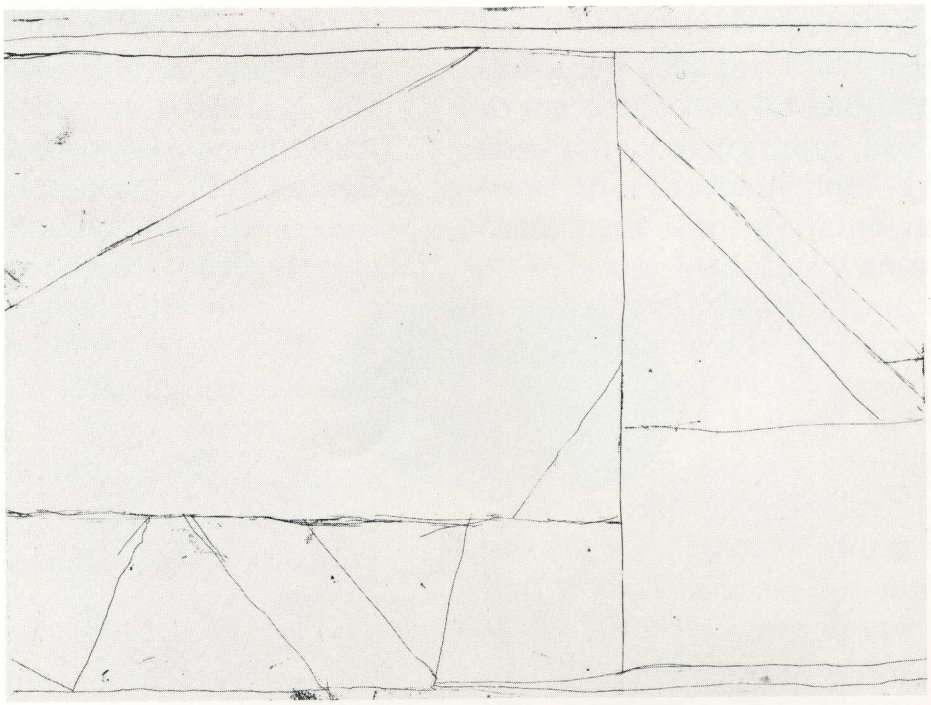
My own reaction—after the first flush of recognition, pleasure, excitement—to new and interesting work of any kind is to try to place it in time, to try to make sense of it. This is something that should be done, but should not (cannot) be done by the artist. In doing it there are risks of interpretation, lack of information and oversimplification—risks so formidable that it can never be done perfectly. Everyone will do it according to his own experience; here, briefly, I offer mine.

Eighteen or so years ago at the time Diebenkorn was working at Crown Point on his figurative etchings (between 1962 and 1966), he mentioned to me that when he had been working abstractly "everything kept reducing itself to a horizon line." This remark came back into my mind in the early 1970s when I was lucky enough to visit the studio of Myron Stout, a reclusive painter much admired by the young minimal artists with whom I was working at the time. Stout is, like Diebenkorn, a nudger (unlike Diebenkorn, an obsessive nudger)—he works for years on one painting of a white shape on a black ground, nudging away at the edges of the shape until it is correctly balanced. Nothing but the balance resembles Diebenkorn's painting, but I remember thinking, there in Myron Stout's Provincetown studio by the sea, that Diebenkorn, also painting near the sea, had decided not to follow the train of thought that focuses entirely on balance, and that this decision probably had something to do with his being a Westerner.

Diebenkorn's work (it was Ocean Park by this time) was naturally infused with sunlight and sensuality. Yet it was also almost as formal as the work of the New York artists I admired—it never had any embellishment; it had, as the artist said, "bones" and, as everyone else said, balance. Formal work is about stability and calm, an anchor in a rough sea. But Diebenkorn's work is not only formal; it also somehow is reassuring and affirmative, and these were qualities mistrusted in a time when "tough" was the highest compliment of art-critical praise. Mistrusted, that is, by the art establishment. Some young artists were already looking at Diebenkorn with respect. They were simply looking; they wanted to avoid both analysis and



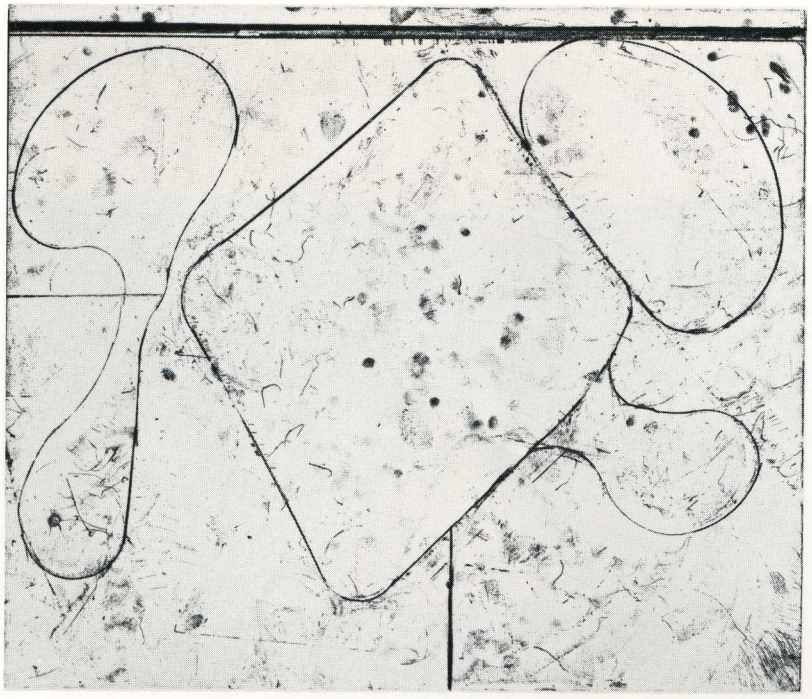
Tri-Color



Oakland Image

toughness. In fact some young artists began to say that they wanted their work to be accessible, comfortable (as Matisse had remarked) like an armchair. They found great difficulty in doing this without being facile or vacuous; Diebenkorn's work, steadily and unself-consciously beautiful, was instructive.

Another thing interesting to young artists is Diebenkorn's concern—over the years—for both abstraction and representation. Mark Stevens, in his essay on Diebenkorn's prints, points out that the abstract art is "redolent of the real" and the figurative, though "not merely a formal exercise... never gave up its abstract consideration of the picture plane." And he adds that "most great artists in this century have also moved between the two poles, becoming more and less abstract." This is true; it is perhaps the legacy of Abstract Expressionism. An example that immediately comes to mind is Jasper Johns, because of his greatness and his influence, but also because this new work of Diebenkorn's, like Johns' numbers, is at the same time a picture of something and not a picture of any real thing. There is, however, a fundamental difference that has to do with "feel" and mood, with an attitude, but that can only be pinned down by formal analysis. Much has been written of the shallow space in Diebenkorn's work and of the flat space in Johns'. In fact, "consideration of the picture-plane" has become a catch-word of art criticism, and this has a lot to do with Johns' influence. Diebenkorn, on the other hand, does not ignore the picture-plane, yet he does not keep it flat. There is space layered into his work—elbow room, you could say—space, light and air. In looking through a book of working proofs of Jasper Johns prints I notice over and over how Johns progressively closes up the space in his work. Diebenkorn's working proofs I know intimately, and I have always been struck with his continual opening

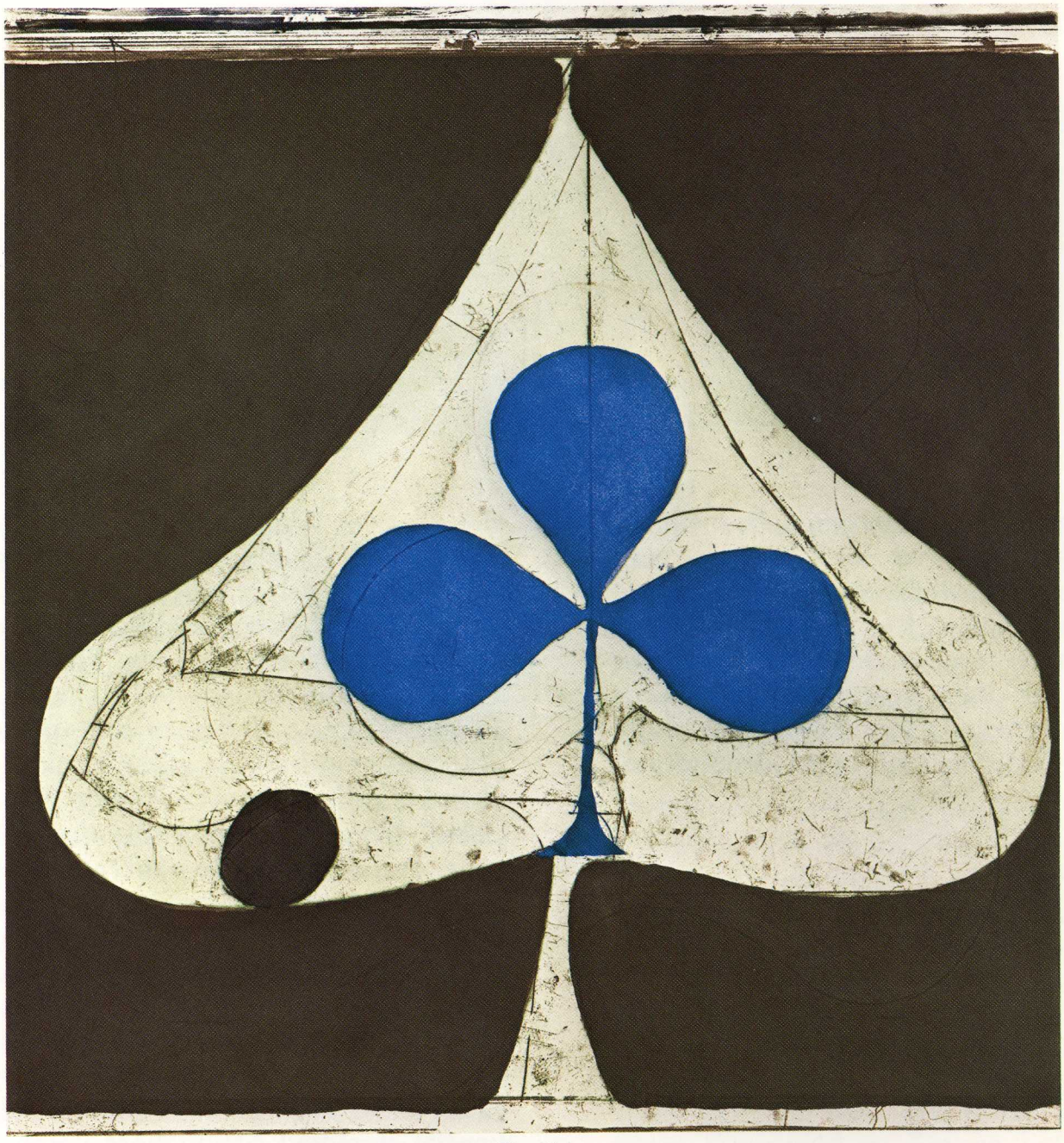


Card Game

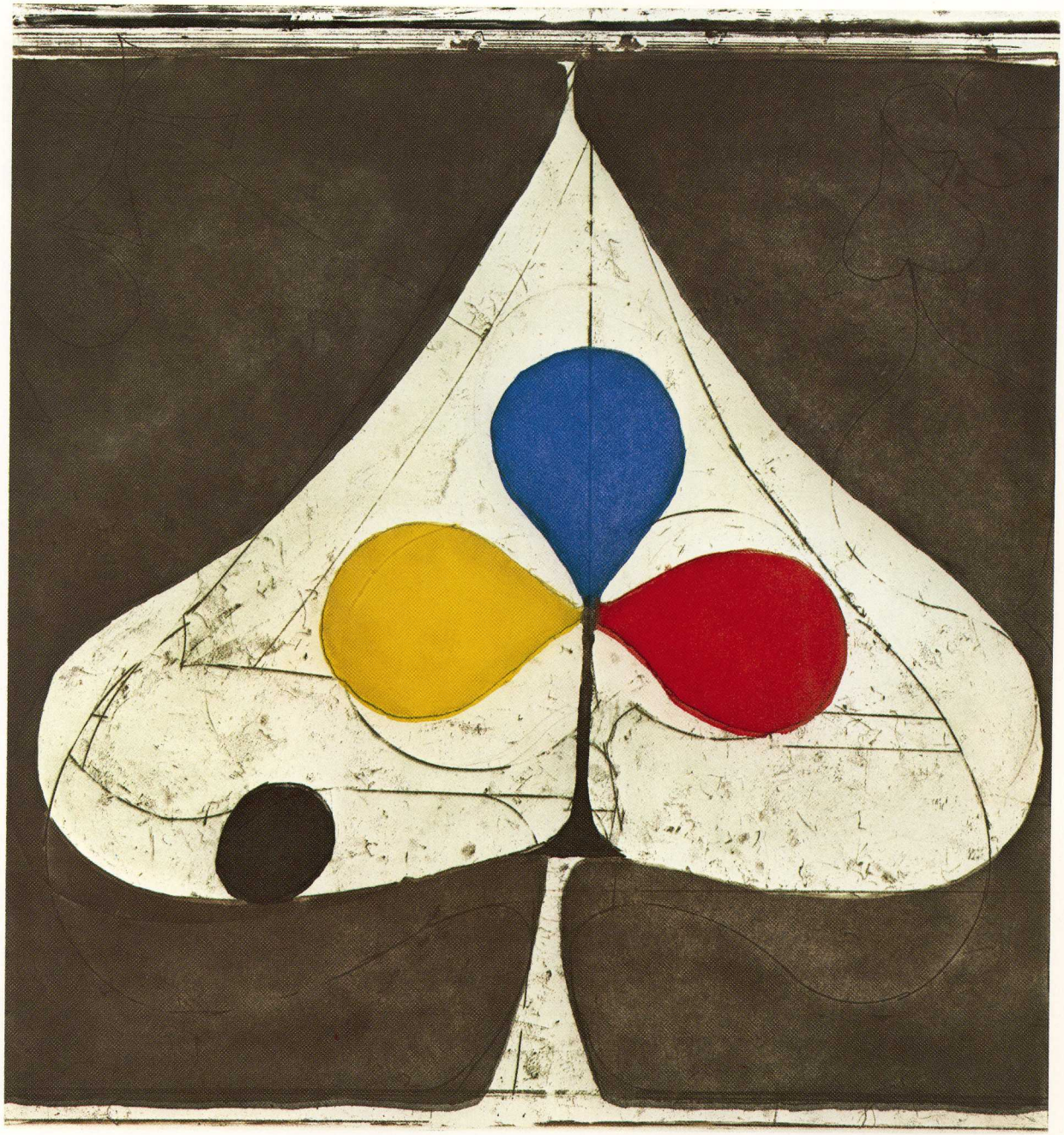
up of the space, lightening, burnishing, re-doing plates if they become very worked. So Diebenkorn opens space while Johns tightens it. Also, Johns builds his images with strokes that are loose but often repetitive; Diebenkorn never repeats a motif unless he alters it, its scale, its weight, its orientation.

Such alterations occur in these prints, which, because they are so exploratory, so much a part of a new work, are based on drawings. There is almost a repetition in them—no, not repetition, permutation; it is a natural thing to do with printmaking. You can have the same image in black or in colors; you can change it a little or a lot, just as the prints change the drawings. The whole body of work is both impulsive and studied; the artist is curious and open to surprises, pushing a little, struggling a little, seeing what will happen.

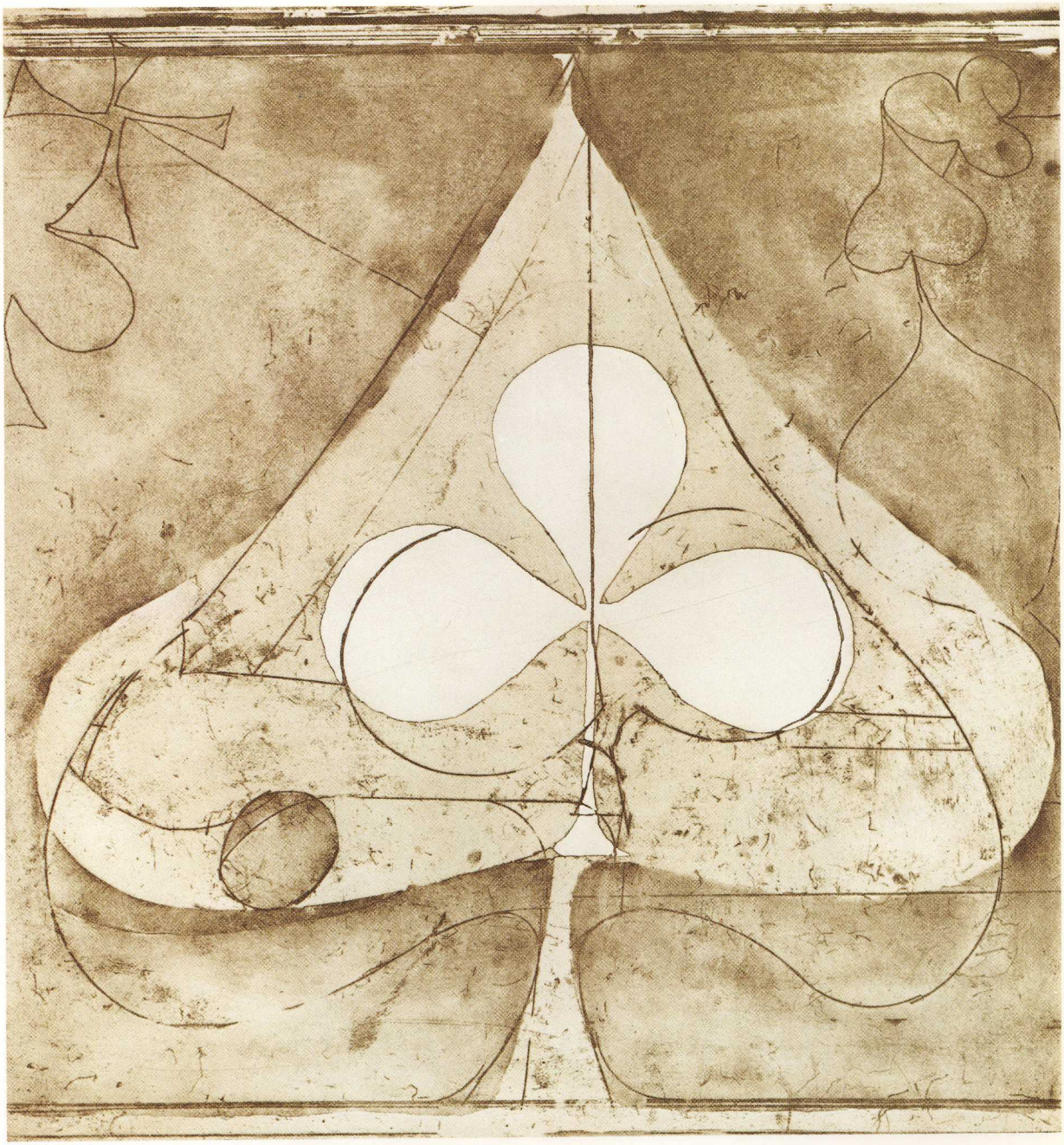
What has happened is, as I see it, quite astonishingly beautiful. The etching series moves from angles to curves to figures. The first print in the group, "Oakland Image," is full of angles and planes, tilted into space in the way that we expect from Diebenkorn. The title, which incorporates the word "image," was a deliberate choice of the artist's. The second print (the other black and white) is called, almost jokingly, "Card Game." The planes gain rounded corners, and around the central, tilted plane are "eggs and potatoes" as the artist labeled these shapes when they appeared in his prints three years ago. There is a horizon line, or—as Mark Stevens called it—"a roof-like cap." The space is still shallow but more floaty. Then come the figures. They are substantial, stemmed, sitting there, yet they are open, with another shallow space inside them. I think that they are timeless yet playful, archetypal yet frivolous, still balanced, still unembellished, still sensual. For the artist, they are a step. For the rest of us—well, see for yourself.



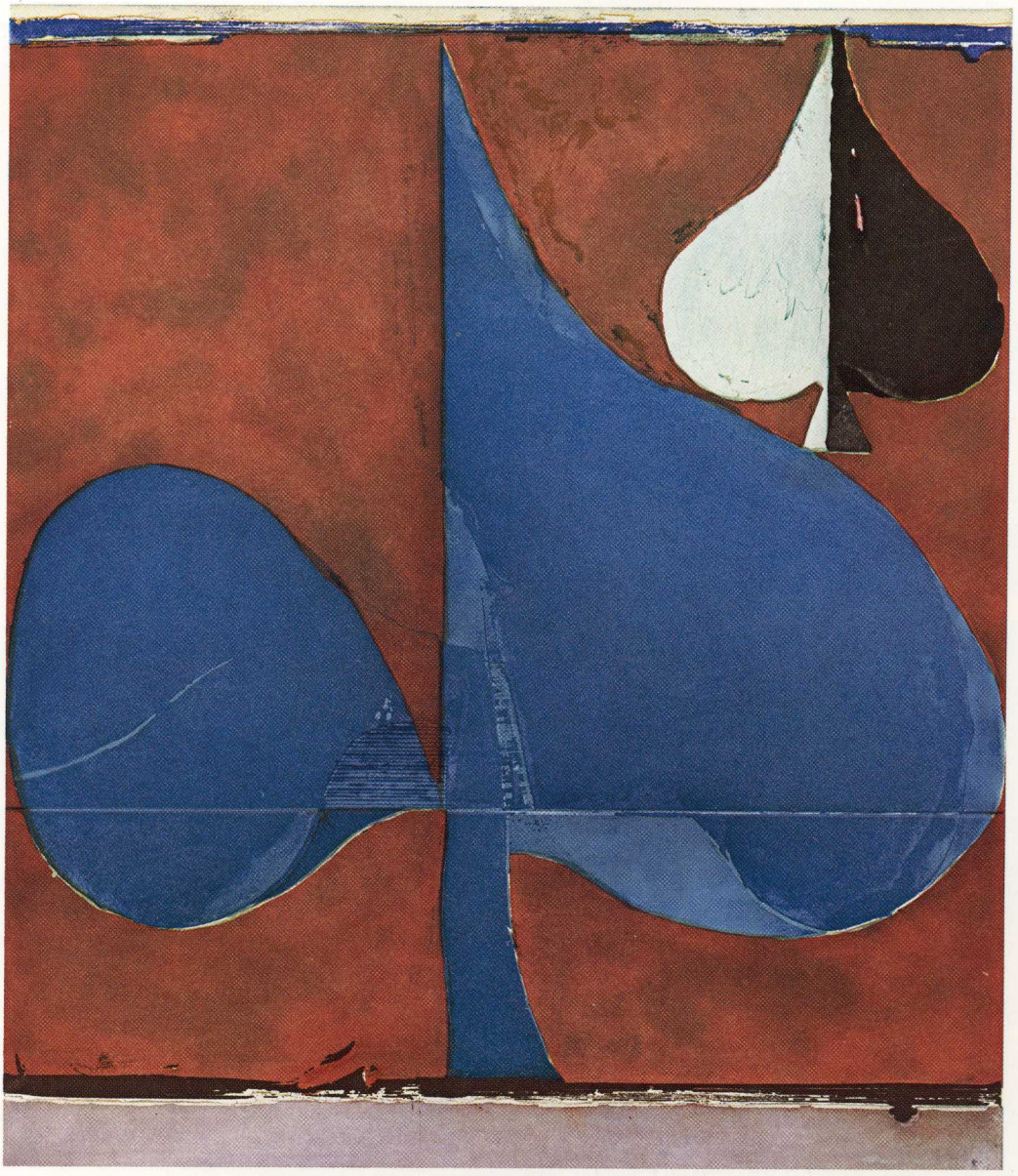
Blue Club



Tri-Color II



White Club



Combination

Etchings

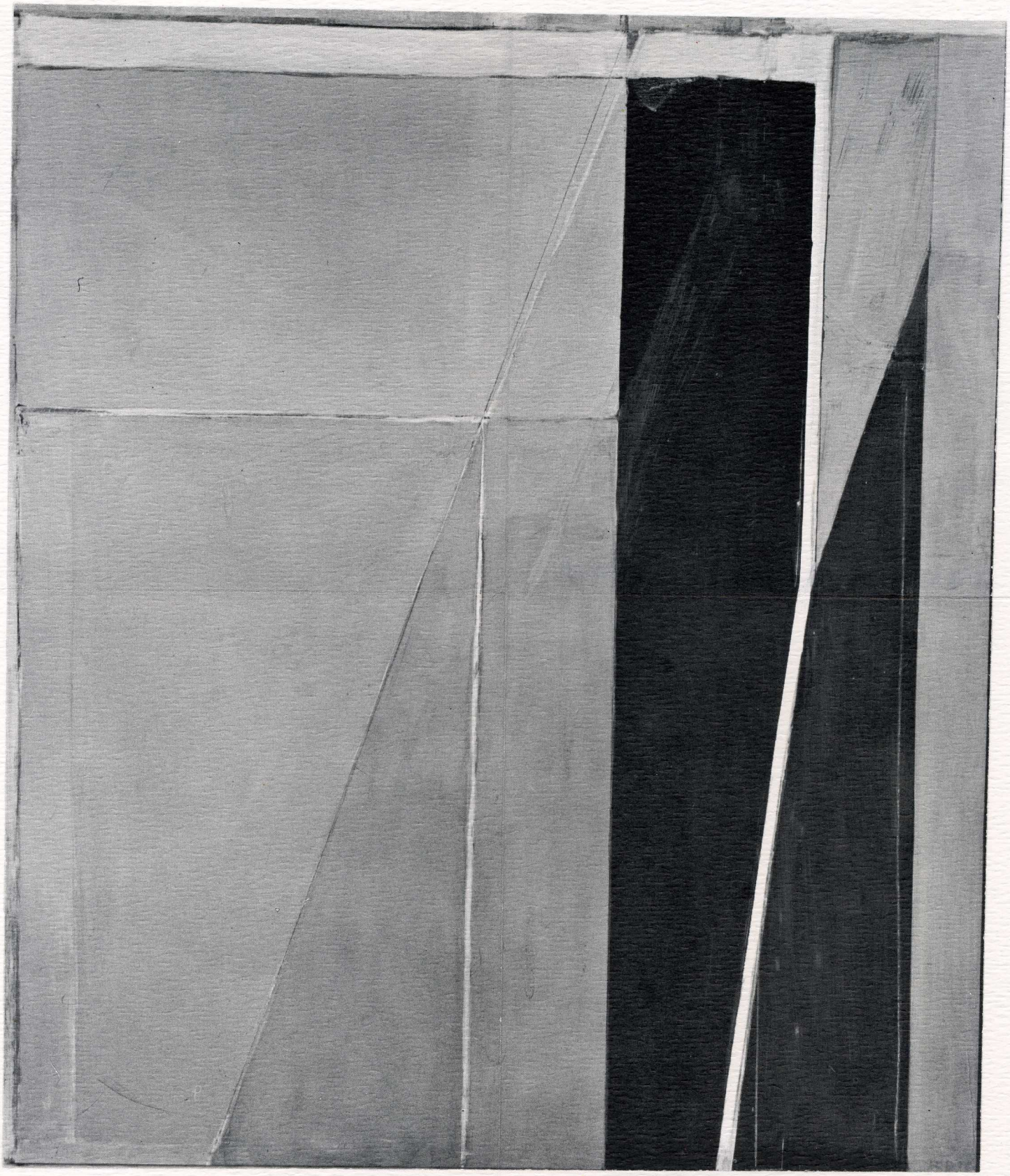
1. *OAKLAND IMAGE*, HARDGROUND ETCHING, 10x13½ ON 22x30½ SHEET, EDITION 35.
2. *CARD GAME*, SOFTGROUND ETCHING, 11x13 ON 22x30½ SHEET, EDITION 35.
3. *BLACK CLUB*, HARDGROUND, DRYPOINT AND AQUATINT, 13½x9½ ON 30½x22 SHEET, EDITION 35.
4. *TRI-COLOR*, HARDGROUND, DRYPOINT AND AQUATINT, 13½x9½ ON 30½x22 SHEET, EDITION 35.
5. *WHITE CLUB*, INK TRANSFER ETCHING, 19x18 ON 37½x30½ SHEET, EDITION 22
6. *BLUE CLUB*, SOFTGROUND AND AQUATINT, 19x18 ON 37½x30½ SHEET, EDITION 35.
7. *TRI-COLOR II*, SOFTGROUND AND AQUATINT, 19x18 ON 37½x30½ SHEET, EDITION 35.
8. *COMBINATION*, DRYPOINT AND AQUATINT, 15½x13½ ON 30½x24 SHEET, EDITION 35.
9. *SPREADING SPADE*, DRYPOINT AND AQUATINT, 18x19 ON 36½x30½ SHEET, EDITION 35.

LIBRARY
JAN 20 1984
LOS ANGELES COUNTY
MUSEUM OF ART

DIEBENKORN, RICHARD

THESE ETCHINGS WERE MADE BY RICHARD DIEBENKORN AT CROWN POINT PRESS IN APRIL, 1981. THEY WERE PRINTED BY NANCY ANELLO, LILAH TOLAND AND HIDEKATSU TAKADA.

RICHARD DIEBENKORN



IRVING BLUM GALLERY

LOS ANGELES, CALIFORNIA

FROM TUESDAY, JANUARY 12, 1971

N ONE-MAN DIEBENKORN, RICHARD

new orleans museum of art
isaac delgado museum / stern auditorium / wisner education wing
p. o. box 19123 / city park / new orleans / louisiana / 70179

LIBRARY
JUL 13 1977
LOS ANGELES COUNTY
MUSEUM OF ART

NEWS RELEASE

CONTACT: Charles Mo
488-2631

FOR IMMEDIATE RELEASE

MUSEUM HOURS: 10-5 Tuesday through Sunday

NEW ORLEANS MUSEUM OF ART PURCHASES DIEBENKORN PAINTING

At their June 15th meeting, the Trustees of the New Orleans Museum of Art approved the purchase of a major oil painting, Woman on a Porch, by the American artist Richard Diebenkorn. This monumental painting, measuring 6 x 6 feet, was executed in 1958 during Diebenkorn's figurative period (1956-1957).

Richard Diebenkorn, born in Portland, Oregon, in 1922, was educated at Stanford University and at the University of California, Berkeley. In 1946 he enrolled at the California School of Fine Arts in San Francisco, where he was influenced by David Park and Clyfford Still. His paintings of the late 1940s and early 1950s were abstract expressionist in style, but in 1955, influenced by Park, he turned to figurative painting.

Characteristically Diebenkorn's figures are isolated, faceless creatures in a light-filled architectural space crowded with planes of brilliant color. The artist retained vestiges of realism in his landscapes of the early 1960s, but as the decade progressed, his paintings became increasingly abstract. Diebenkorn's most recent works, from the Ocean Park series, begun in 1967, are geometrically organized in the vertical-horizontal pattern, showing a natural evolvement from his earlier landscape compositions.

Woman on a Porch is a prototypical example of Diebenkorn's figure painting. He seldom paints directly from the figure, preferring to work from drawings, synthetically assembles a vision which integrates the figure with the environment. In Woman on a Porch a female figure sits in an armchair at the left, engulfed in sunlight. The intensity of light is emphasized by a yellow-orange ground plane and relieved by deep blue shadowed parapet. Diebenkorn reveals a sensuous pleasure in the plastic nature of the medium and in the balance of strong color tones which complement and enrich each other. Formerly in the collection of David Lloyd Kreeger, Washington, D. C., Woman on a Porch has been frequently published and widely exhibited, including an extended loan to the White House from 1965 to 1967.

Reviewing the current Retrospective of Diebenkorn's work, now at the Whitney Museum of American Art, New York Times art critic Hilton Kramer stated: "Henceforth it will be impossible to write seriously about the arts of our time--and not only in America--without taking Diebenkorn's achievement into account."

--30--

M

DIEBENKORN THRU 12/27/75

Marlborough

LIBRARY
DEC 10 1975
LOS ANGELES COUNTY
MUSEUM OF ART

Marlborough Gallery Inc.
40 West 57th Street
New York, N.Y. 10019

Telephone: (212) 541-4900
Cables: Bondartos New York
Telex: 236485/237517

FOR IMMEDIATE RELEASE

November, 1975

Press Release

DIEBENKORN, RICHARD

ONE-MAN

RICHARD DIEBENKORN

On Saturday, December 6th, the Marlborough Gallery opens its exhibition of Richard Diebenkorn's recent works from the "Ocean Park" Series. The exhibition will consist of 12 paintings and 18 drawings. This series was begun in 1967 and the title refers to a locale in Santa Monica, California, where the artist found, and portrayed, a special and distinct quality of light, different from any other in the region.

Born in Portland, Oregon, in 1922, Diebenkorn studied at Stanford University (B.A.) and at the University of New Mexico (M.A.). He has had many one-man shows and was included in innumerable group shows in the United States and abroad. His paintings figure in such public collections as the Albright-Knox Art Gallery, the Art Institute of Chicago, Baltimore Museum of Art, Brooklyn Museum of Art, Carnegie Institute, Cleveland Museum, Corcoran Gallery of Art, Des Moines Art Center, Los Angeles County Museum, Metropolitan Museum, San Francisco Museum, Whitney Museum, and others.

The exhibition continues through December 27th. An illustrated

catalogue will be available.

Three Heads 50.5515

Oil on canvas 29¾ x 24½
Inscr: Boris Deutsch, l.r.
Gift of Mrs. Charlotte Mack

Exhib: "Contemporary Art", SFMA, Jan. 18—Feb. 5, 1940, cat. no. 93, repro. 93, p. 39.

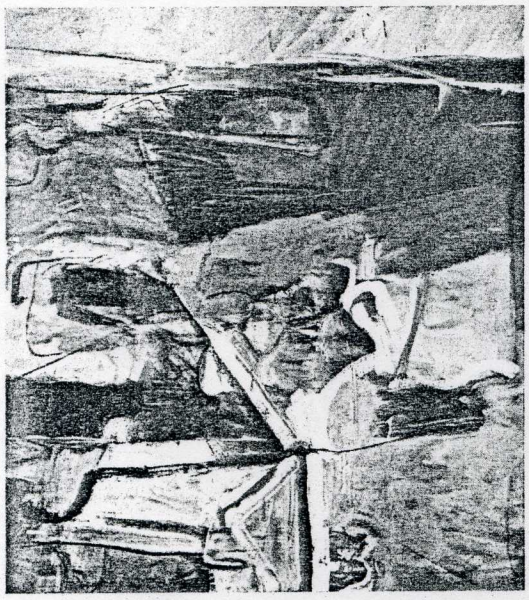
RICHARD DIEBENKORN+

Born, Portland, Ore., 1922. Studied at Stanford University under Mendelowitz and Arnautoff, 1940—43; UCB, 1943—44; and CSFA, 1946—47, under David Park. Taught at CSFA, 1947—50, with Park, Clyfford Still, Elmer Bischoff and Hassel Smith. Received M.A. from University of New Mexico, 1951. First one-man exhibition given at CPLH, 1948. Subsequent one-man exhibitions include SFMA, 1954; PAM, 1960; The Phillips Collection, Washington, D.C., 1961; and WGMA, 1964, among many others. Exhibited at the Poindexter Gallery, N.Y., periodically from 1956. Group exhibitions include the São Paulo Bienal, 1955; "Contemporary Bay Area Figurative Painting", OAM, 1957; "Painting and Sculpture of a Decade", TGe, 1964; and "Untitled, 1968*", SFMA and SFAI. Awards and honors include Abraham Rosenberg Travelling Fellowship, 1954; Tamarind Lithography Workshop Fellowship, L.A., 1962; and appointment to the National Council on the Arts, 1966.

Untitled 55.6936

Oil on canvas 38 x 28
Gift of Mrs. Jermayne MacAgy

28 Richard Diebenkorn *Berkeley 23* 1955



Untitled 55.6939

Watercolor and gouache 10¾ x 13½
Inscr: R. Diebenkorn, l.r.
Gift of Mrs. Jermayne MacAgy

Comment: These two works are undated but are considered early works. c. 1947—48.

Berkeley 23 1955 58.1729 Plate 28

Oil on canvas 62 x 54½
Inscr: RD 55, l.l.
Gift of the Women's Board

Exhib: "Twenty-five Years of American Painting, 1933—1958", organized by the City Art Museum of St. Louis and circulated by the U.S. Information Agency through Eastern and Western Europe, June, 1959—Oct., 1960, cats. — "Painting from the Pacific", Auckland City Art Gallery, Auckland, New Zealand, May, 1961, cat.

Cityscape I 1963 64.46 Plate 49

Oil on canvas 60¼ x 50½
Inscr: 10-31-61/R. Diebenkorn/Landscape # 1, 1963, verso
Purchased with contributions of Trustees and Friends in memory of Hector Escobosa, Brayton Wilbur and J. D. Zellerbach.

Ex. Coll: Poindexter Gallery, N.Y.

Exhib: "83rd San Francisco Art Association Annual", SFMA, Ap. 17—May 17, 1965, cat. no no. — "Richard Diebenkorn", WGMA (circulated to 2 museums), Nov. 6, 1964—Ap. 15, 1965, cat. no. 47, repro. 47, p. 51. — "White House Festival of the Arts", Smithsonian Institution, Washington, D.C., June 14, 1965, cat. no. 10. — "Painting as Painting", University of Texas, Austin, Feb. 18—Ap. 1, 1968, cat.

Comment: Formerly the painting was known as "Landscape I", but the artist prefers "Cityscape I".

JAMES DINE

Born, Cincinnati, Ohio, 1935. Studied at the University of Cincinnati; Boston Museum School; and Ohio University, B.A., 1957. Settled in N.Y., 1958. In 1959 met Claes Oldenburg with whom experimented with "happenings". First one-man exhibition held at Martha Jackson Gallery, N.Y., 1961. Participated in numerous group exhibitions including the Venice Biennale, 1964; the annual, WMAA, 1965; "Pop Art and the American Tradition", WAC, 1965; "Pop Art U.S.A.", OAM, 1965; and "Documenta IV", Kassel, 1968. One-man exhibitions include a retrospective at WMAA, 1970.

Hammer Noises 1962 64.66

Oil and hammer on canvas 84 x 24
Inscr: Hammer/Noises/Jim Dine/1962, verso
Anonymous gift

DIEBENKORN, R
ONE-MAN
LIBRARY
NOV 8 1979
LOS ANGELES COUNTY MUSEUM OF ART
104

RICHARD DIEBENKORN

LIBRARY
AUG 8 1979
LOS ANGELES COUNTY
MUSEUM OF ART

Trustee,
Pd, Ocahus
(+ my personal artroster)

DIEBENKORN, RICHARD

ONE-MAN

THE NEW YORK TIMES, FRIDAY, MAY 25, 1979

Art: Diebenkorn Refines His Vision

By VIVIEN RAYNOR

NINE canvases at Knoedler (19 East 70th Street) show that Richard Diebenkorn continues to be in the top rank of painters working in this or any other country. The exhibition, which also contains some 30 works in mixed media on paper, discloses no great changes in the motifs that have occupied this California artist for a decade — the numbers in his "Ocean Park" series are now more than 100. The differences are merely those of quality and vision.

"Ocean Park No. 113," a blue painting that faces visitors entering the main room, is a more complex version of a 1971 work (No. 37), also blue, which appeared in a retrospective at the Whitney Museum of Art two years ago. Similarly banded on either side by white forms, the present work is, likewise, divided into two rectangles, the upper being larger than the lower. As before, one triangle cuts across the top left corner, a second darts in at the waist of the painting from the right and a third buttresses it from below. Defining this geometry is the familiar chalky black line that is sometimes sharp, at other times softened by the washes of pigment. The color is as filmy and beautiful as ever, the gesture as nonchalant and the artist continues to allow — encourage even — initial thinking and false starts to show through.

But whereas before, Diebenkorn would flood the whole field with the same hue that was either opalescent or made various by thick and thin paint and bravura brushstrokes, he is now more specific. Most of the forms here are cerulean — opaque, diluted or washed over gray — and they are contrasted with a blue of the same intensity that is tinged with violet. Dark gray fills the top triangle and rims the adjoining edge, and a short horizontal of grayish white appears near the center.

Diebenkorn authorities have long stressed the landscapelike character of his Abstract Expressionism. Certainly these canvases imply the scale and spread of the Pacific coastline and its weather no less than the harsher, ochreous works of the late 1940's spoke of New Mexico. But beyond that there is nothing pastoral about Diebenkorn's image: he is an urbane painter who fuses the touch of the Matisse of the World War I period with a structure derived from Cubism.

Diebenkorn's art is uniformly beautiful and benign and it seems perverse to complain that, when seen in mass, these virtues can be a shade too much of a good thing. At the same time, the angles and arabesques which, in the paper works especially, have been stated, obliterated and restated, suggest that the perfection is not attained without great struggle. To this viewer, the shapes stirring under the skin of these works represent the artist as he was in the 60's, painting more expressionistically in a bold, almost raucous style, which happened to be figurative. The impression is not that he has lost the passion of that decade, but that he has chosen to keep it at a distance by drawing a sweet veil over it. (Through Thursday.)

•

Also of interest this week:

Hale Woodruff (The Studio Museum, 2033 Fifth Avenue between 125th and 126th Streets): A former professor in the art department of New York University, Hale Woodruff is being honored by a retrospective covering 50 of his 79 years. The show is, further, a tribute to a black pioneer, who, among other achievements, organized the first national exhibition of black art, the Atlanta University Annual, in 1942.

As a painter, Mr. Woodruff has been a more complex case, though no less of an inspiration to his colleagues. Since the 30's he has been drawing on African imagery and, as important, showing the vital part played by it in the development of modernism. But there have been periods in his life when, according to this exhibition, he has been trapped by his intellect.

As a conventional portrait of William Pickens Sr. dating from early 20's shows, the artist had talent but he didn't really take off (small wonder, considering his financial difficulties) until reaching France, in 1927. The impact of Paris and its environs on a young man who had known only a segregated existence in Cairo, Ill., Chicago and Indianapolis is immediately obvious. There is much freshness and hard work in the symbolistic watercolor of old buildings in Chartres as well as in a Cezánnesque oil landscape done at about the same time. Cubism, too, was tackled with enthusiasm, despite the young artist's admiration for Henry Ossawa Tanner, then living in France.

Back home in the early 30's, Mr. Woodruff retained the expertise he had gained abroad and began applying it to influences sustained here — and not without irony. It is a shock to examine black-and-white woodcuts from the 30's and to find that a Thomas Hart Benton-esque style is being used to comment on subjects such as a lynching. These pictures are related in theme and style to the social realist murals of the 30's and 40's for which Mr. Woodruff has been justly famed. Despite a strong commitment to painting politically, Mr. Woodruff would occasionally make art for its own sake, as in the 1939 piece "Rocky Mountains."

The artist began painting nonobjectively in the late 40's, making full use of the African imagery he had originally encountered through photographs and later, at first hand in Paris. By then, however, the inspiration was becoming second hand, being strained through the history of modernism. Some of the Abstract Expressionist canvases recall Bradley Walker Tomlin and Willem de Kooning; in others there are hints of French and Spanish tachisme.

The eclecti
ably a bypro
In the work
1967, there is
Woodruff, is
notably in so
white drawir
torsos. (Thro

Max Kozl
West Broadv
who is well
shows 30 colc
during recer
Africa, India
States. Mr.
painter wife
and demonst
such shots
brightly wra
or shadows
flanked by ic
Barcelona. T
nian house, v
of the centu
lian, with its
resting on da
Lawrence wc
laundry line
umns. No fo
sensitive rec
tricity wheth
geles or New
6.)

ANTIQU

ESTATE AUCTION
OF IMPORTANC

19th and early 20th century
luding the
s, sculpture

, 7:30 p.m.

e by E. Galle,
rare bronze
us occasional
um, Muller,
table lamps

THE NEW YORK TIMES - December 5, 1976

ONE-MAN

DIEBENKORN

ART VIEW

JOHN RUSSELL

Diebenkorn's Stunning Achievement

BUFFALO

One of the most majestic pictorial achievements of the second half of this century, in this country or anywhere else, is the "Ocean Park" series of paintings by Richard Diebenkorn. This was begun in California nearly 10 years ago and is still in progress, with number 95 as the latest arrival. The series has a unity of scale, a unity of ambition and a unity of achievement; and it is one of the many merits of the Diebenkorn retrospective, on view at the Albright-Knox Art Gallery in Buffalo through Jan. 9, that it includes no fewer than 32 "Ocean Park" paintings.

As almost all of them are 81 inches wide and a great many of them are 100 inches high, it should go without saying that in his quiet and undeterred way Diebenkorn here invites comparison with such grand-scale enterprises of the past as the series (now in the Louvre) which Rubens painted for Marie de Medici and the decorations which Mantegna made for the Duke of Gonzaga in Mantua. Yardsticks of a more trivial kind could be invoked, but the rationale of Diebenkorn's enterprise is that living art need not necessarily adopt a depressive posture when faced with great art, ancient or modern.

Initiated in Buffalo and installed with poetic insight by Linda Cathcart, the show has the advantage of using august late 19th-century rooms which turn out to respond quite wonderfully to the challenge of these huge canvases. Not only are they ideally well shown, but they are ideally well led up to. Only at the very outset are we let down, when four examples of the "Ocean Park" series have to be splayed across imitation pilasters like bearskins held aloft on arty and inappropriate poles. Thereafter all goes well. In the particular, Diebenkorn is given his rightful place among the painters who in the 1940's and 1950's did most to uphold the honor of American art.

He did this in virtual isolation. Clement Greenberg saw the point of him. Franz Kline found him a gallery in New York. Had he been a nimble careerist, he could have come East and lived high off the hog. But he wanted to go through life on his own; in particular he did not want to get boxed into one of those art-historical formulations which sound so good when they are set out with 104 footnotes but later turn out to be a form of lucrative house arrest.

• • •

The Buffalo show points out that already in 1943, when Diebenkorn was a 20-year-old student who had seen almost nothing and had been almost nowhere, he had made for himself an idiosyncratic mix of American subject matter with nationless, formal preoccupations. The picture in question is called "Palo Alto Circle." It is about the kind of houses that Edward Hopper liked to paint when their physical appearance was stupefied by the sun. But it is also about what one thin, straight line can do to another thin straight line when the two of them are put side by side; and it is also about the effect of such thin straight lines when they run parallel to the edges of the canvas, thereby setting up currents of pictorial energy. Diebenkorn at 20 tried this out with reference to fences, window frames, lampposts, chimneys, telegraph poles and wire fences. Nothing of "modern art" is there at a glance; but at a second glance it turns out that something is there that had been thought about to supreme purpose by Cézanne, by Matisse and by Mondrian.

With historical insights of a superior kind, such as are displayed by the four authors of the excellent catalog (a steal at $9.95), it is easy to see how this painting of 1943 relates to the "Ocean Park" series of 20 and more years later. But those two decades had to be lived through and worked through; and they were some of the most eventful, challenging and generally tumultuous years in the history of modern art. The problem for Diebenkorn was not how best (in culinary terms) to reduce and clarify his impressions. It was to negotiate at one and the same time with intuitions that came pouring in from the outer world and with the state of painting as it presented itself during the 25-year period from 1943 to 1968.

He never lost sight of the all-American things that surrounded him: the crackpot architecture of Southern California, the imperious geometry of desert roads as they looked from the air, the memory of the specific green of American grass as it impressed himself on his knee after a fall in childhood, the turn of the wrist implicit in the acrobatic line of George Herrmann's Krazy Kat comics, and the red of the raw meat left out to dry on taut, stretched wires by American Indians not far from Albuquerque. It was from these things that the imagery of the "Ocean Park" series would one day be abstracted.

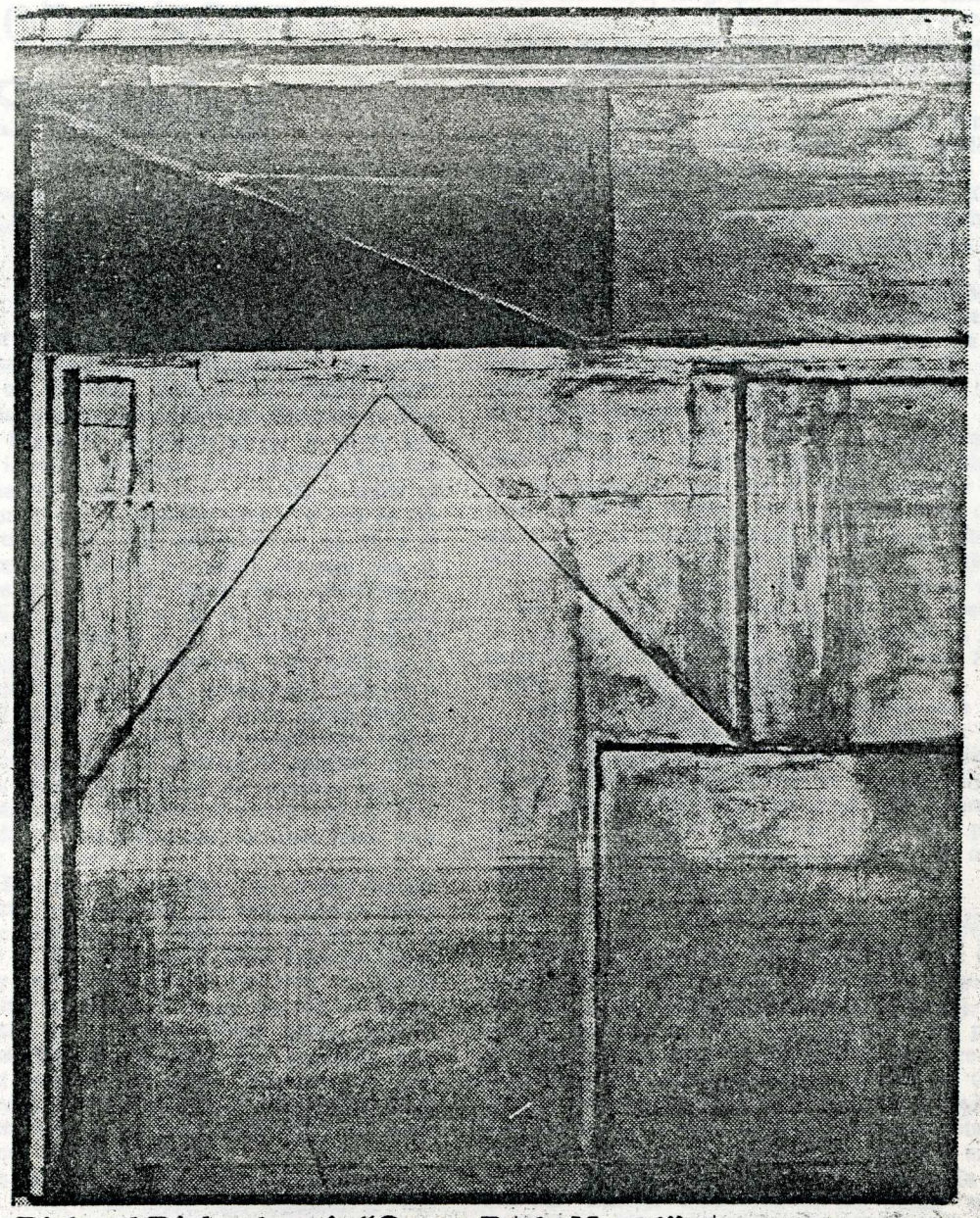
But these things might in themselves have commanded no more than the interest which we take in plainspoken local recordings. The point of Richard Diebenkorn is that he used them in the context of an exceptionally discerning assessment of what there remained for painting to do (in 1953, his "Berkeley" series; in 1957-59 his paintings of men and women in interiors and, from 1968 onwards the "Ocean Park" series).

LIBRARY
FEB 2 1978
ANGELES COUNTY
MUSEUM OF ART

• • •

Much in all this he owed to Matisse. In the ecstatic landscapes of the Berkeley series there is something of the sumptuous ambiguity which de Kooning was bringing to landscape at that time. But when the paintings of all these periods are seen together as they are at Buffalo, they don't look derivative. Other painters in this country around 1951 were painting pictures that looked "abstract" but were as full of clues as an old-fashioned detective story; Diebenkorn's mix of calligraphic incident and broadly manipulated paint was personal to himself. In a painting like his "Interior with View of the Ocean" of 1957 the twofold source of strong marine light sets up the kind of resonant patterning that only he then could handle.

No mere theoretician could have gone on from paintings such as these to the "Ocean Park" series. Diebenkorn's drawings (very well chosen in Buffalo) show how he never compromises either with the awkwardnesses of the human body or with the quirks of posture to which psychological tension gives rise. He puts them all in, disdaining to smooth them out. He also puts in the record of his own awkwardnesses, disdaining to hide them. There is nothing impersonal about the "Ocean Park" series, any more than there is any attempt to deny the awesome ancestry to which they can lay claim: the Matisse of before 1914 and the Mondrian of the 1940's. They are not paintings which reproduce well in black and white; the taut, linear patterns come through but nothing remains of the color which continually astonishes us on first-hand acquaintance. Nor does even good color reproduction replace the cumulative experience of these canvases, which are just a little taller then ourselves and just a little wider than our reach (it is they who lift us up and not the other way). To see 32 such paintings in succession is a prodigious adventure.



Richard Diebenkorn's "Ocean Park, No. 94"

DIEBENKORN

TAMARIND LITHOGRAPHY WORKSHOP, INC.



Artist: Richard Diebenkorn
217 Hillcrest Road
Berkeley, California

Dealer: Poindexter Gallery
21 West 56th Street
New York, New York 10019

RICHARD DIEBENKORN, TAMARIND FELLOWSHIP ARTIST: APRIL 24-MAY 15, 1962

Richard Diebenkorn was a guest artist at Tamarind in July 1961, at which time he completed four black and white lithographs. Returning on a fellowship for three weeks in April 1962, Diebenkorn produced nine additional lithographs and one experimental edition. The series of nine consists of landscapes or figures in wash or linear techniques. One image is in four colors; the remainder are in black and white. Sizes vary from 20" x 15" to 29" x 21".

ONE-MAN

The artist altered the key stone for "Reclining Figure I," a black and white lithograph, so that it became the red stone for "Reclining Figure II," which is a four-color lithograph. Variations occur in the printing of the red because the artist continued to make changes as the artisan-printers were striking the edition. Other colors in "Reclining Figure II" are yellow, Prussian and ultramarine blues.

Another work, titled "M.W.," was pulled on various papers in various formats. Of the artist's edition of twenty impressions, six are on Iyo glazed paper, seven are on Hanshita and six are on Hosho Pure papers. Nacre, Arches and Rives BFK papers were used for other editions. All images were struck in small editions of from nine to twenty impressions. Hand-printing was supervised by master-printer Bohuslav Horak, assisted by artisan-printer Joe Funk and printer-fellow Joe Zirker. Diebenkorn signed each lithograph with his characteristic "R.D. '62." Prices for individual impressions range from $50 to $150, as of this date.

A native of Portland, Oregon, Richard Diebenkorn studied in California. He presently teaches at the San Francisco Art Institute, and has taught at California School of Fine Arts, University of Illinois and California College of Arts and Crafts. He has had one-man shows at the San Francisco Museum of Art, California Palace of the Legion of Honor, San Francisco; Phillips Gallery, Washington Gallery of Modern Art, Washington, D. C.; the Jewish Museum, New York and the Pasadena Art Museum, Pasadena, California, as well as the Carnegie Institute, Pittsburgh.

NOTE: PRICES ARE SUBJECT TO CHANGE

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
OCT 20 1967

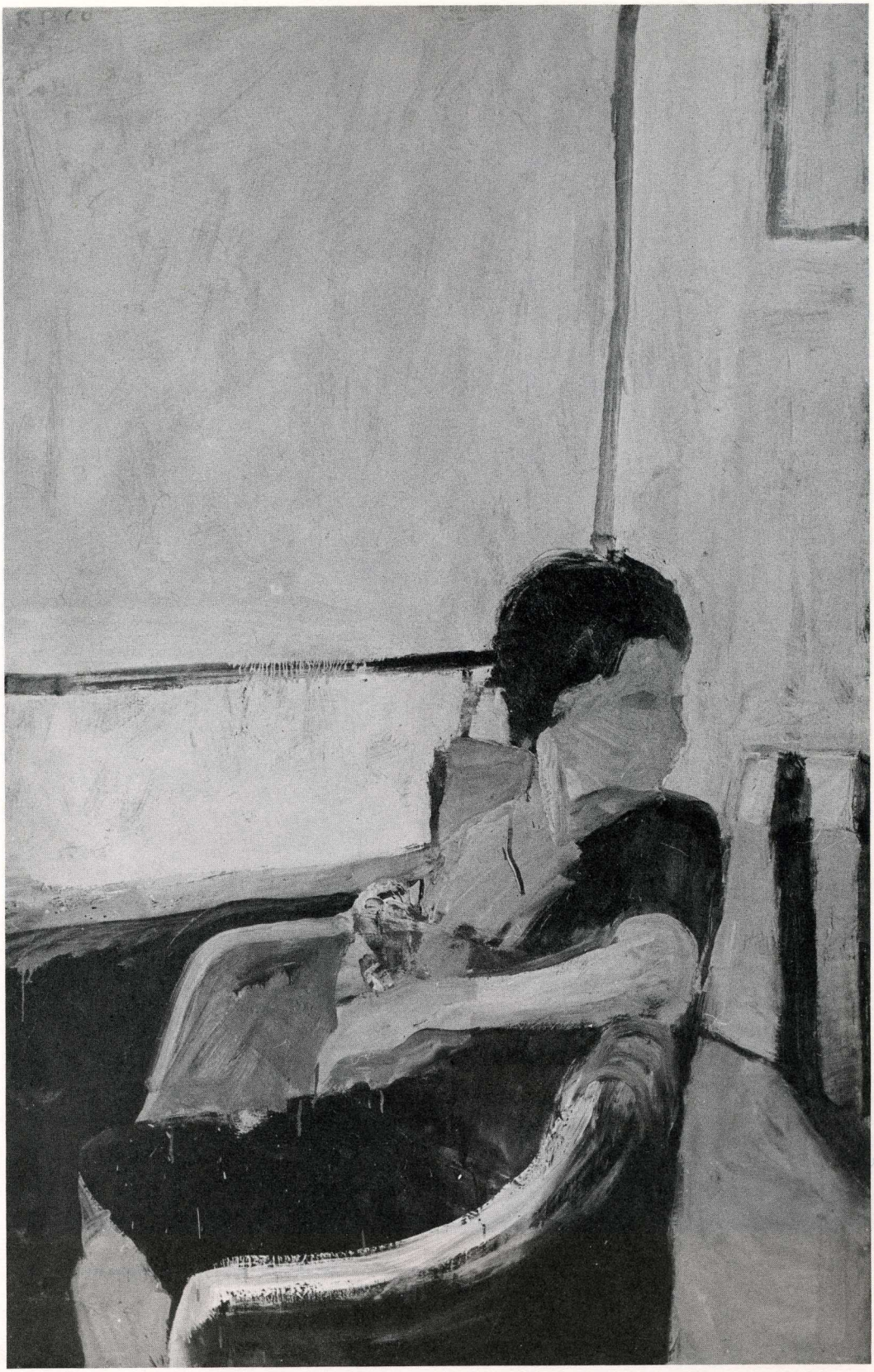
DIE-
BEN-
KORN

Pasadena Art Museum

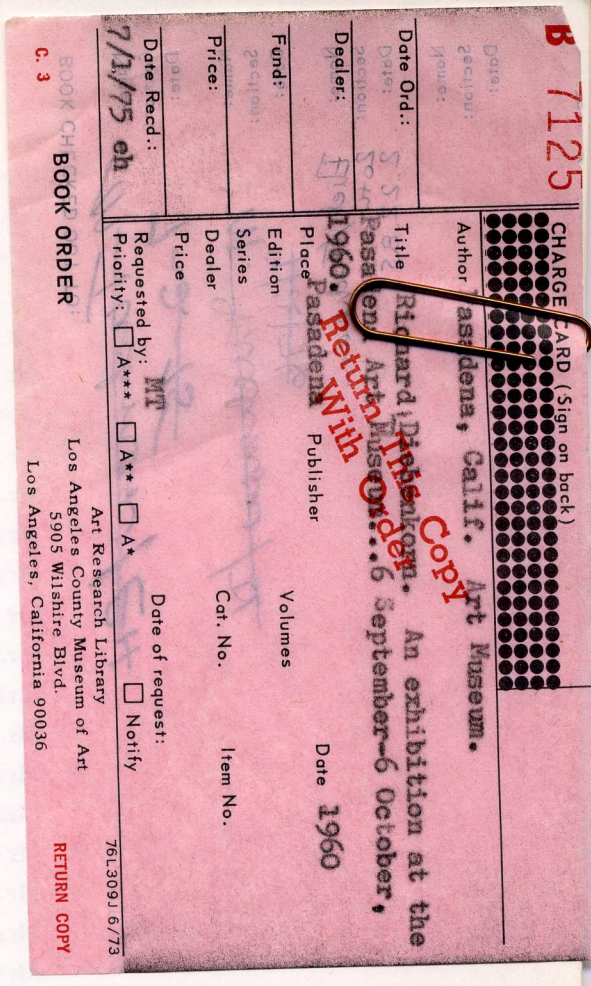
6 September — 6 October 1960

Pasadena, California

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA



WOMAN WITH FLOWER 1960



An Exhibition

at the

Pasadena Art Museum

46 North Los Robles Avenue

Pasadena, California

6 September – 6 October

1960

Richard Diebenkorn

Board of Trustees

Mrs. Anson C. Moore, *President*
Mr. Dana C. Smith, *1st Vice-President*
Mrs. Reese H. Taylor, *2nd Vice-President*
Mr. Robert Dunlap, *Secretary*
Mr. Russell V. Fergoda, *Treasurer*
Mr. Baldwin M. Baldwin
Mrs. Lawrence Barker
Mr. Thomas E. Bracken
Mr. William Burgess
Mrs. Thurmond Clarke
Mrs. Edward C. Crossett
Mr. Wesley I. Dumm
Mr. Leonard Edmondson
Mrs. Donald W. Hamblin
Mr. Arthur Hanisch
Mrs. Paul H. Hanson
Mrs. Truax Hunter
Mr. Harold S. Jurgensen
Mr. Jules Langsner
Mrs. James G. Newcomb
Mrs. John J. Pike
Mr. Robert A. Rowan
Mrs. Francis E. Schlueter
Mr. Jack W. Smock
Mr. Willis Stork
Mr. Wayne R. Williams
Mr. Emerson Woelffer
Mr. H. Dudley Wright
Mrs. Converse Cole, *ex officio*
Mrs. Robert McGough, *ex officio*
Mrs. George Vernon Russell, *ex officio*

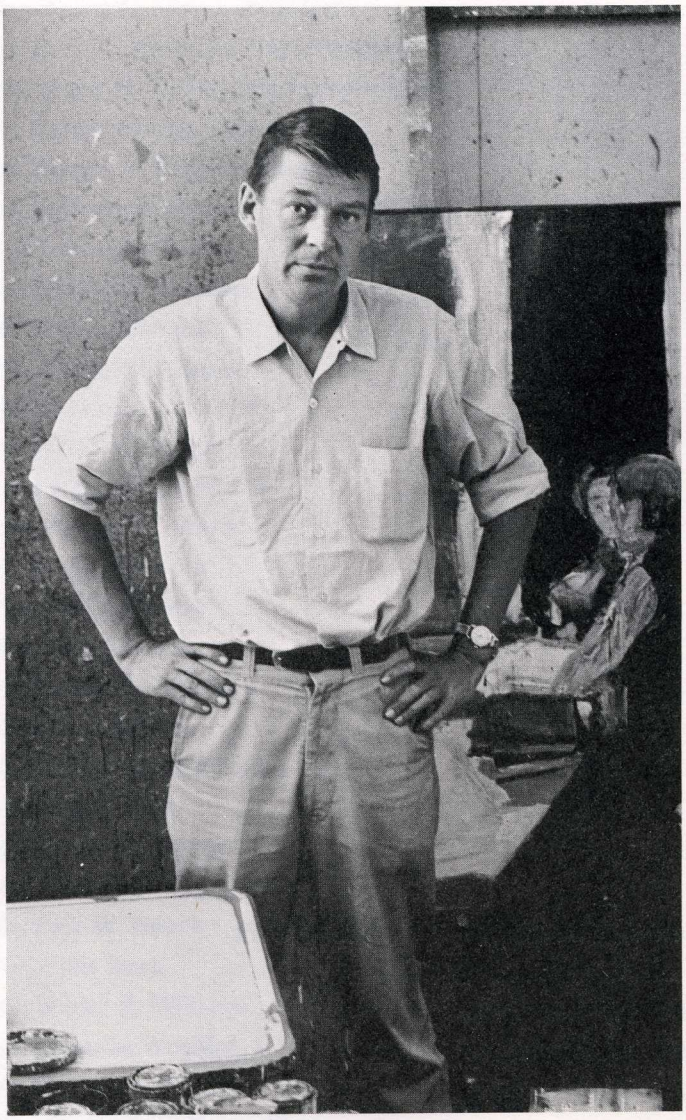
Staff

Dr. Thomas W. Leavitt, *Director*
Miss Barbara Stewart, *Assistant to the Director*
Mrs. Gervaze B. Dawes, *Membership Secretary*
Mrs. Claire Milker, *Receptionist*
Mrs. Nancy Watts, *Acting Director of the Junior Art Workshop*
Mrs. Virginia Hoadley, *Assistant Curator of Education*
Mr. Karl Pongratz, *Custodian*
Mr. Dow Bristol, *Assistant Custodian*

Lenders to the Exhibition

Albright Art Gallery, Buffalo, New York
Gift of Seymour H. Knox
Richard Brown Baker, New York
Mr. and Mrs. Michael Blankfort, Los Angeles
Ferus Gallery, Beverly Hills
Dr. and Mrs. Digby Gallas, Los Angeles
Mr. and Mrs. Philip Gersh, Beverly Hills
Joseph H. Hirshhorn Collection, New York
Paul Kantor Gallery, Beverly Hills
Mr. and Mrs. Gifford Phillips, Santa Monica
Pasadena Art Museum
Mr. and Mrs. George Poindexter
Poindexter Gallery, New York
Mr. and Mrs. Robert Rowan, Pasadena
Mr. and Mrs. Alan H. Temple, Scarsdale
Mr. Mason B. Wells, Belvedere, California
Mr. and Mrs. Max M. Zurier, Los Angeles

Introduction



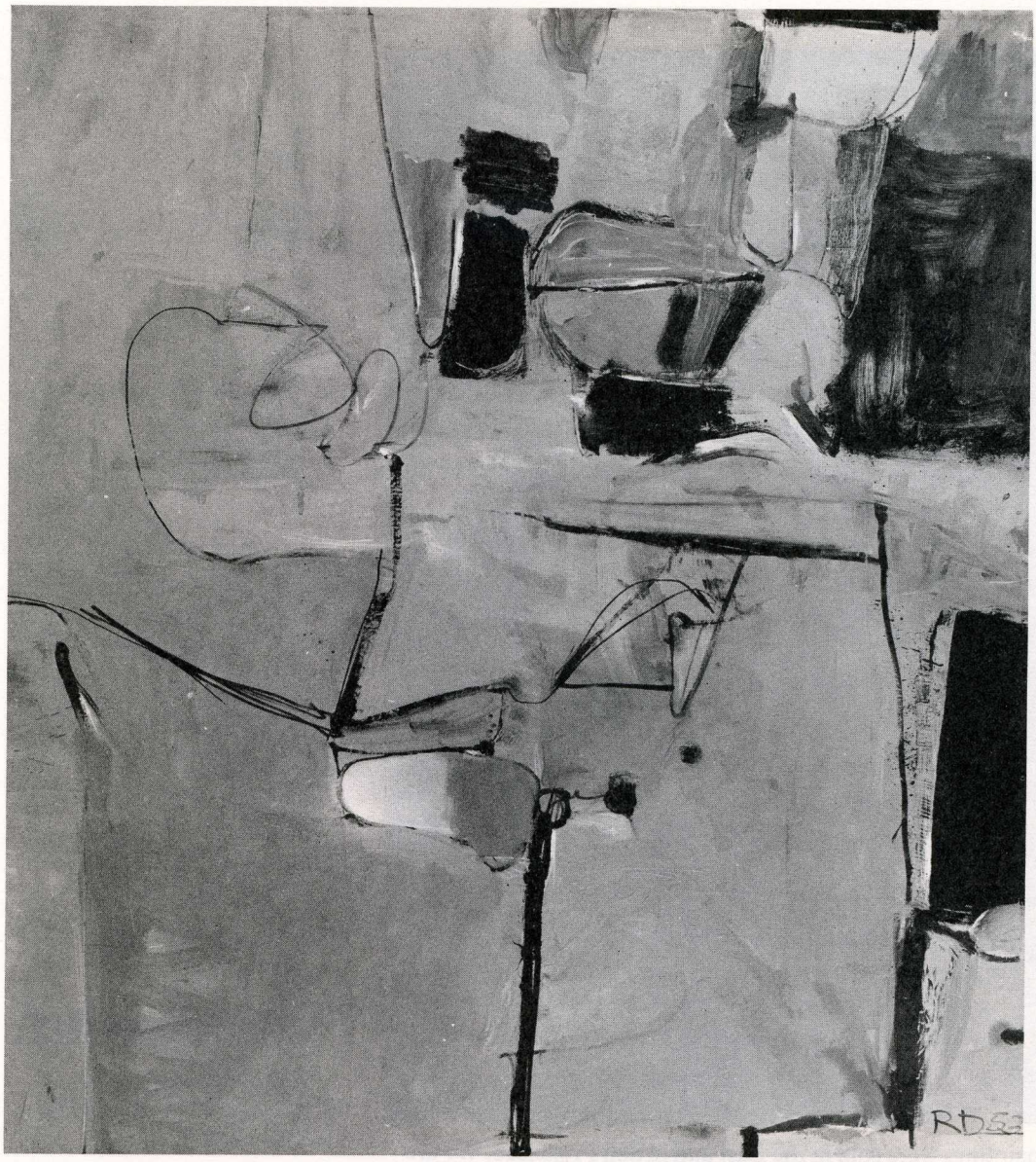
RICHARD DIEBENKORN has long been known throughout the country as one of San Francisco's most significant artists. His paintings are represented in the collections of some of the most famous American institutions and private collectors, and his work has consistently won prizes and acclaim wherever it is shown. But, for one reason or another, there has never been a large scale exhibition of his work in California. This exhibition, organized by The Pasadena Art Museum, fills the need for a representative showing of Diebenkorn's best work.

Born in Portland, Oregon, Richard Diebenkorn studied at the University of California, the California School of Fine Arts and Stanford University. He has taught at the California School of Fine Arts, the University of Illinois, the California College of Arts and Crafts, and summer schools of the University of Southern California and the University of Colorado. He now lives in Berkeley, California.

In the early 1950's, Diebenkorn was a leader among the young non-objective painters in the West. His work became very controversial when, in 1956, he turned to landscape and the human figure as subject matter. He was chided by some painters and critics for returning to representation and hailed by others for pointing the way out of the dilemma of abstract art. Actually both points of view rather miss the point. Whether the subject is recognizable or not is irrelevant. A sincere artist creates with the forms and images that inevitably follow from his adventures in paint and in life. The historical judgment of his work will depend upon the perception and experience of people at a given moment in time. The ultimate judgment, if such exists, will rest upon the profundity of the artist's experience and his power to express that experience in visual terms.

Assembling an exhibition of ten years of Diebenkorn's work requires borrowing from a great many sources. A number of his paintings from the first half of the decade are available in Southern California, where they were sold through the Paul Kantor Gallery. From 1956 on, more paintings were sold in the East and in San Francisco. We are indebted to Elinor Poindexter for her generous cooperation in locating important works in Eastern collections. By special arrangement with the Poindexter Gallery and the artist, a number of Diebenkorn's latest pictures have been shipped directly from his studio. We are deeply grateful to all the lenders who were willing to relinquish for a time their valuable paintings in order to make this significant exhibition possible.

Thomas W. Leavitt
Director, Pasadena Art Museum



BERKELEY #6 1953

1. BERKELEY SERIES 1952. Watercolor, 13¾ x 12⅛
Lent by Mr. and Mrs. Michael Blankfort, Los Angeles

2. #24 1952. Oil on Canvas, 66½ x 48½
Lent by Paul Kantor Gallery, Beverly Hills

3. UNTITLED 1952. Oil and Gouache on paper, 11 x 10½
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

4. UNTITLED 1952. Watercolor, 10 x 10
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

5. BERKELEY #1 1953. Oil on Canvas, 53 x 60½
Lent by Mr. and Mrs. Gifford Phillips, Santa Monica

6. BERKELEY #6 1953. Oil on Canvas, 54⅛ x 48
Lent by Mr. and Mrs. Robert A. Rowan, Pasadena

7. UNTITLED 1953. Gouache, 10½ x 11
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

8. URBANA #1 1953. Oil on Canvas, 66½ x 48½
Collection of Pasadena Art Museum

9. URBANA #2 1953. Oil on Canvas, 64¼ x 47½
Lent by Paul Kantor Gallery, Beverly Hills

10. URBANA #3 1953. Oil on Canvas, 33¼ x 39
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

11. URBANA #4 1953. Oil on Canvas, 50 x 40
Lent by Dr. and Mrs. Digby Gallas, Los Angeles

12. URBANA #5 1953. Oil on Canvas, 54 x 68
Lent by Mr. and Mrs. Gifford Phillips, Santa Monica

13. BERKELEY #16 1954. Oil on Canvas, 56 x 46
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

14. BERKELEY #20 1954. Oil on Canvas, 70 x 61
Courtesy of Poindexter Gallery, New York

15. BERKELEY #22 1954. Oil on Canvas, 59 x 57
Lent by Mr. Mason B. Wells, Belvedere, California

16. BERKELEY #24 1954. Oil on Canvas, 69½ x 57
Lent by Mr. and Mrs. Robert A. Rowan, Pasadena

17. BERKELEY #33 1954. Oil on Canvas, 24 x 20½
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

18. UNTITLED 1954. Oil on Canvas, 20 x 24
Lent by Mr. and Mrs. Max M. Zurier, Los Angeles

19. BERKELEY 1955. Oil on Canvas, 24 x 21
Lent by Mr. and Mrs. Michael Blankfort, Los Angeles

20. BERKELEY #32 1955. Oil on Canvas, 59 x 57
Lent by Ferus Gallery, Los Angeles

21. BERKELEY #41 1955. Oil on Canvas, 28¾ x 28¾
Lent by Mr. and Mrs. Robert A. Rowan, Pasadena

22. BERKELEY #46 1955. Oil on Canvas, 58½ x 62
Lent by Mr. and Mrs. Gifford Phillips, Santa Monica

23. BERKELEY #63 1955. Oil on Canvas, 27½ x 29¾
Lent by Mr. and Mrs. Philip Gersh, Beverly Hills

Catalog of the Exhibition

24. Man and Window 1956. Gouache, 14 x 17
Lent by Mr. and Mrs. Michael Blankfort, Los Angeles

25. Girl and Three Coffee Cups 1957.
Oil on Canvas, 59 x 54
Lent by Mr. Richard Brown Baker, New York

26. Girl in the Sun 1957. Oil on Canvas, 11½ x 7

27. Girl Looking at Landscape 1957.
Oil on Canvas, 59 x 60
Lent by Mr. and Mrs. Alan H. Temple, Scarsdale

28. Man and Woman in Large Room 1957.
Oil on Canvas, 71 x 63
Lent by Joseph H. Hirshhorn Collection, New York

29. Woman in a Window 1957. Oil on Canvas, 59 x 56
Lent by Albright Art Gallery, Buffalo
Gift of Seymour H. Knox

30. Conversation 1958. Oil on Canvas, 14 x 11½

31. E. T. in a Hat 1958. Oil on Canvas, 20 x 18

32. Girl in a Striped Chair 1958. Oil on Canvas, 60 x 60
Courtesy of Poindexter Gallery, New York

33. Girl in a Room 1958. Oil on Canvas, 27 x 26

34. Reclining Nude 1958. Oil on Canvas, 14 x 16

35. Still Life with Match Box 1958.
Oil on Canvas, 12 x 16

36. Woman in Profile 1958. Oil on Canvas, 68 x 59

37. Woman in Profile, II 1958.
Oil on Canvas, 18¼ x 24¾

38. Woman on a Porch 1958. Oil on Canvas, 72 x 71
Lent by Mr. and Mrs. George Poindexter

39. Woman Wearing a Flower 1958.
Oil on Canvas, 26 x 22

40. Yellow Seascape 1958. Oil on Canvas, 70 x 72
Courtesy of Poindexter Gallery, New York

41. Cane Chair—Outside 1959.
Oil on Canvas, 32½ x 27

42. Girl with Yellow and Red Skirt 1959.
Oil on Canvas, 9¾ x 6

43. Head 1959. Oil on Canvas, 10 x 8½

44. Head of a Girl 1959. Oil on Canvas, 10½ x 8

45. Head of a Girl, II 1959. Oil on Canvas, 10 x 8½

46. Head of a Girl with Blue Background 1959.
Oil on Canvas, 20 x 17

47. Interior with Book 1959. Oil on Canvas, 70 x 64

48. Landscape with Three Trees 1959.
Oil on Canvas, 9¾ x 11¾

49. Reclining Nude, II 1959. Oil on Canvas, 15¼ x 16½

50. Scissors and Lemon 1959. Oil on Canvas, 12½ x 10
51. Scissors and Lemon, II 1959. Oil on Canvas, 13 x 10
52. Woman at Table in Strong Light 1959.
Oil on Canvas, 48½ x 48½
53. Bath 1960. Oil on Canvas, 66 x 61
54. Bather on the Sand 1960. Oil on Canvas, 32 x 28
55. Black Table 1960. Oil on Canvas, 55½ x 47
56. Girl with a Cup 1960. Oil on Canvas, 25 x 21
57. Girl with Plant 1960. Oil on Canvas, 80 x 70
58. Girl Squatting 1960. Oil on Canvas, 26 x 21½
59. Head of a Woman, II 1960. Oil on Canvas, 17¾ x 14
60. Interior with Figures 1960. Oil on Canvas, 48 x 51
61. Interior with View of White Buildings 1960.
Oil on Canvas, 58 x 50
62. Seated Girl by a Window 1960.
Oil on Canvas, 35½ x 31½
63. Two Nudes 1960. Oil on Canvas, 84 x 69½
64. Woman with Checked Dress 1960.
Oil on Canvas, 20½ x 12
65. Woman with Flower 1960. Oil on Canvas, 70 x 44½
66. Woman with Newspaper 1960.
Oil on Canvas, 48 x 34



BERKELEY #16 1954



BERKELEY #20 1954

BERKELEY #22 1954

BERKELEY #24 1954



BERKELEY #33 1954

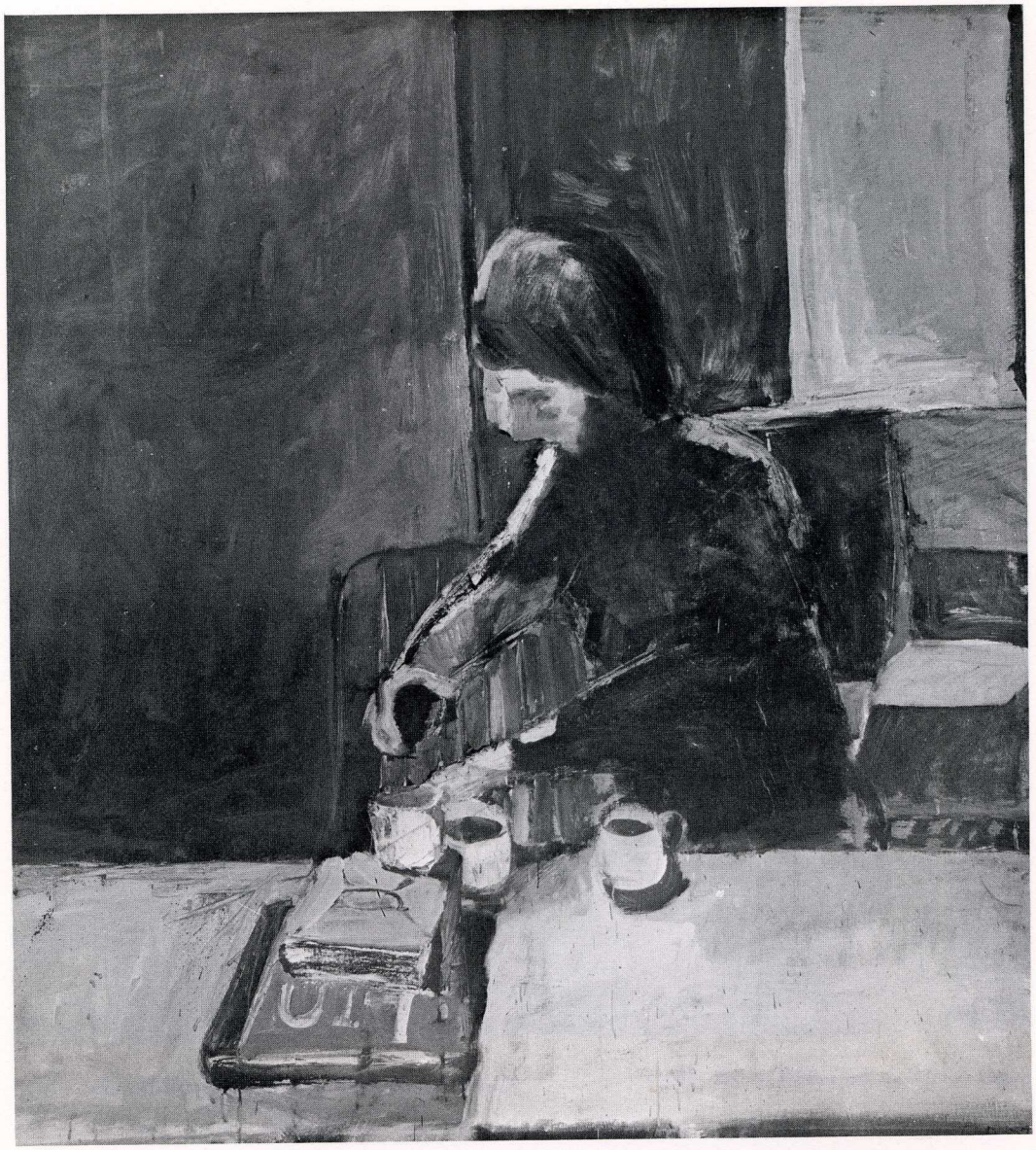


BERKELEY #32 1955



BERKELEY #41 1955

#31



GIRL AND THREE COFFEE CUPS 1957



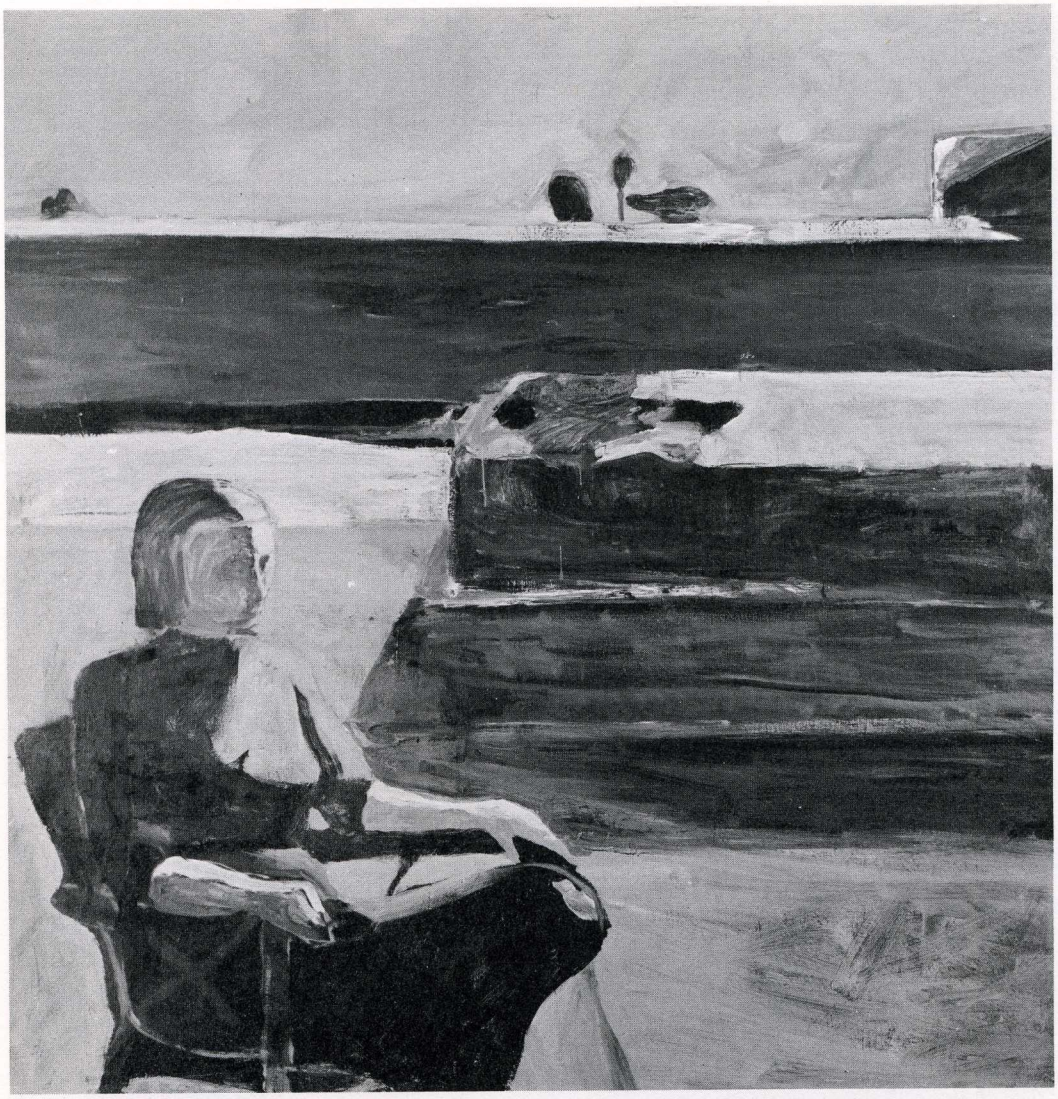
GIRL LOOKING AT THE LANDSCAPE 1957



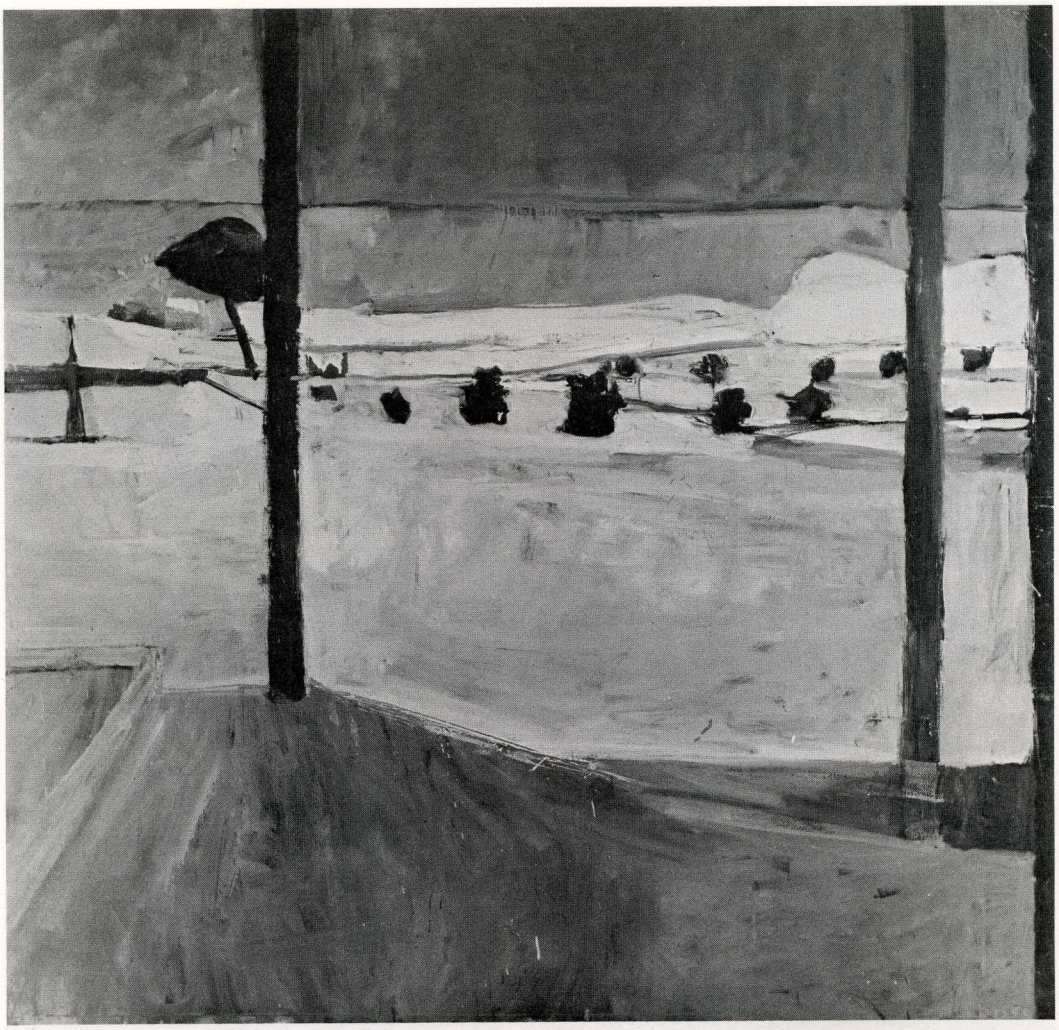
GIRL IN A STRIPED CHAIR 1958



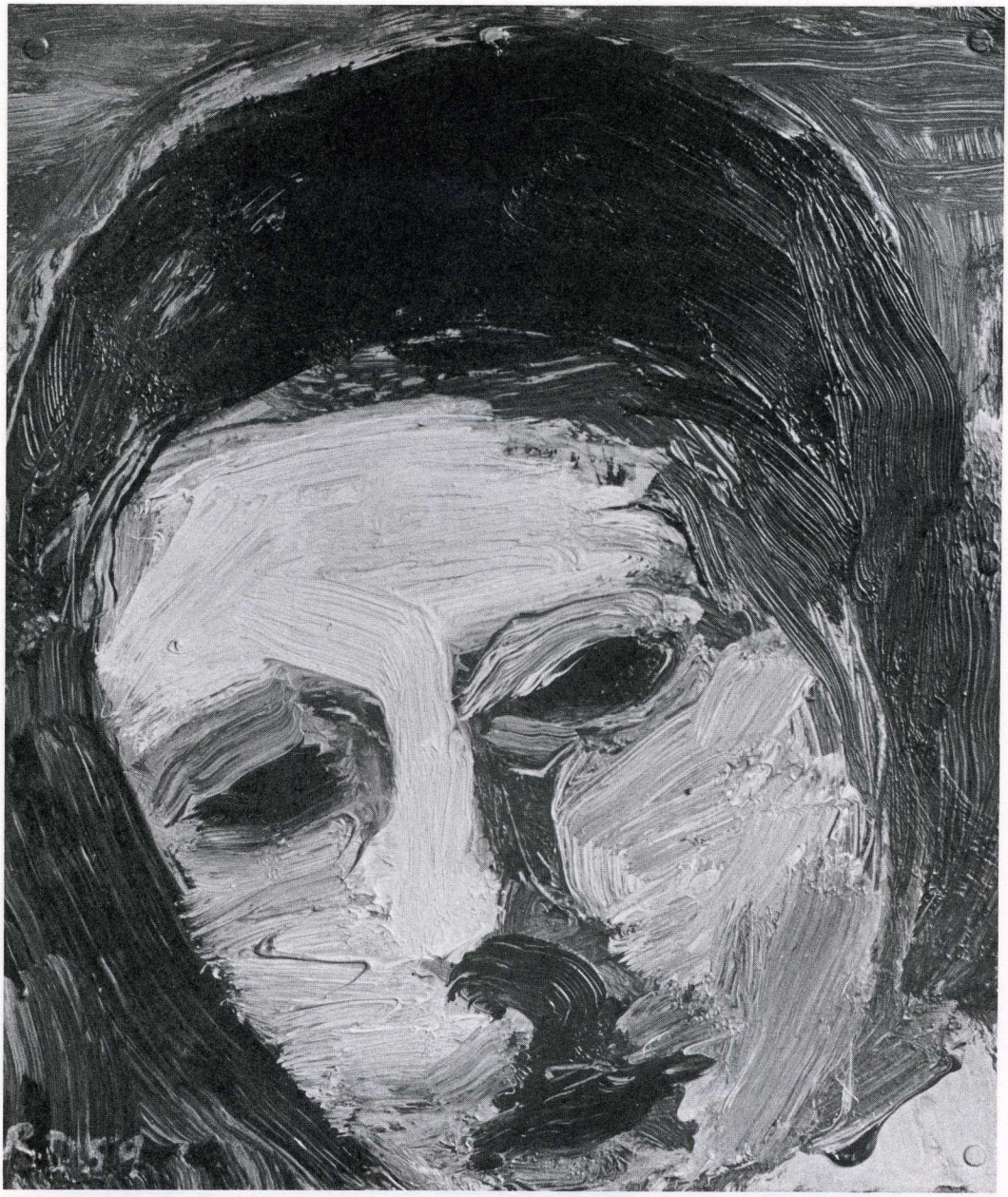
WOMAN IN PROFILE 1958



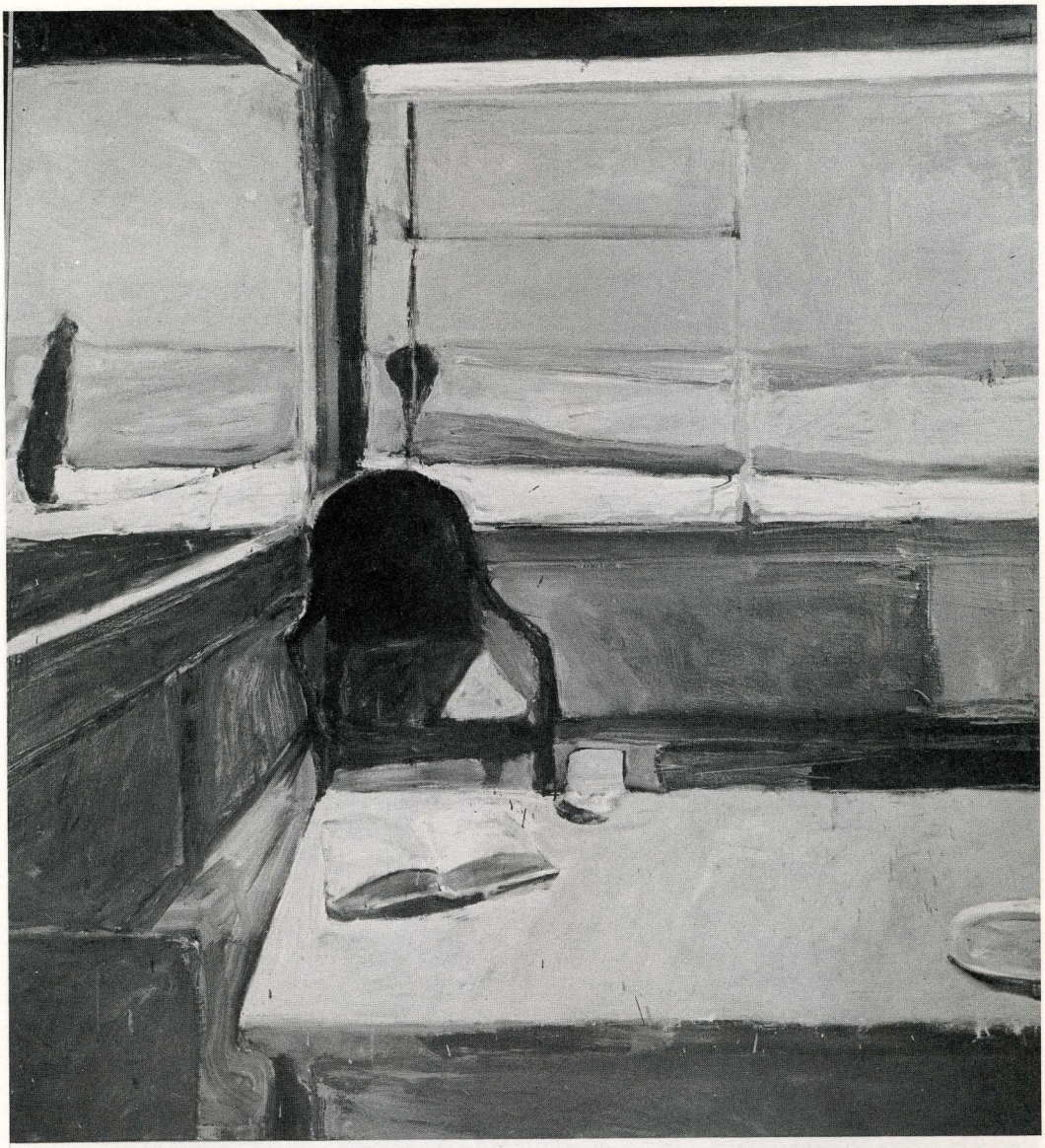
WOMAN ON A PORCH 1958



YELLOW SEASCAPE 1958



HEAD OF A GIRL, II 1959



INTERIOR WITH BOOK 1959



WOMAN WITH NEWSPAPER 1960



DIEBENKORN
ONE-MAN

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
NOV 7 1969

DIEBENKORN

RICHARD DIEBENKORN

"THE OCEAN PARK" SERIES

——— NOVEMBER 1969 ———

POINDEXTER GALLERY

——— 24 E 84 N.Y.C. ———

Richard Diebenkorn

Born 1922, Portland, Oregon. Attended Stanford University, 1940-43; University of California, 1943-44. During 1946 he studied at the California School of Fine Arts, and received the Albert Bender Grant-in-Aid that year. He taught at the California School of Fine Arts, 1947-50. Received a Master's degree in art at the University of New Mexico, 1950-52. Taught at University of Illinois, Urbana, 1952-53; then received the Samuel Rosenberg Travelling Fellowship from the San Francisco Art Association, 1954. He has taught at the California College of Arts and Crafts, 1955-60; the San Francisco Art Institute, 1961-66. He was artist-in-residence at Stanford, 1963-64; and is presently teaching at U.C.L.A. He received a Tamarind Fellowship in 1962; and he was appointed to the National Council on the Arts in 1966.

One-man exhibitions, unless otherwise noted:

1948 California Palace of the Legion of Honor, San Francisco.

1949 Lucien Labaudt Gallery, San Francisco (with Hassel Smith).

1951 The Art Gallery, University of New Mexico, Albuquerque (Masters Degree show).

1952 Paul Kantor Gallery, Los Angeles.

1954 Paul Kantor Gallery; Los Angeles County Museum; San Francisco Museum of Art; Allan Frumkin Gallery, Chicago.

1955 Allan Memorial Museum, Oberlin, Ohio (with Glasco and McCullough); University of California, Berkeley.

1956 Poindexter Gallery; Oakland Art Museum.

1957 Swetzoff Gallery, Boston.

1958 Poindexter Gallery; Brussels Worlds Fair (3 paintings).

1960 Staempfli Gallery, New York (with David Park and Elmer Bischoff); California Palace of the Legion of Honor; Pasadena Art Museum.

1961 Poindexter Gallery; Carnegie International; Phillips Collection, Washington, D.C.

1962 Corcoran Gallery, Washington, D.C., Biennial (2 paintings); National Institute of Arts and Letters, New York.

1963 M. H. De Young Museum, San Francisco; Poindexter Gallery.

1964 Tate Gallery, London, "Painting and Sculpture of a Decade" (5 paintings); Waddington Galleries, London; Washington Gallery of Modern Art, Washington, D.C. (retrospective , also shown at the Jewish Museum, New York, and the Pavilion Gallery, Newport, California;) Stanford University Art Gallery, (drawings).

1965 Paul Kantor Gallery, (drawings).

1966 Poindexter Gallery (drawings); Waddington Galleries (drawings).

1968 Poindexter Gallery; Richmond Art Center, Richmond, California (drawings).

1969 Los Angeles County Museum; Poindexter Gallery.

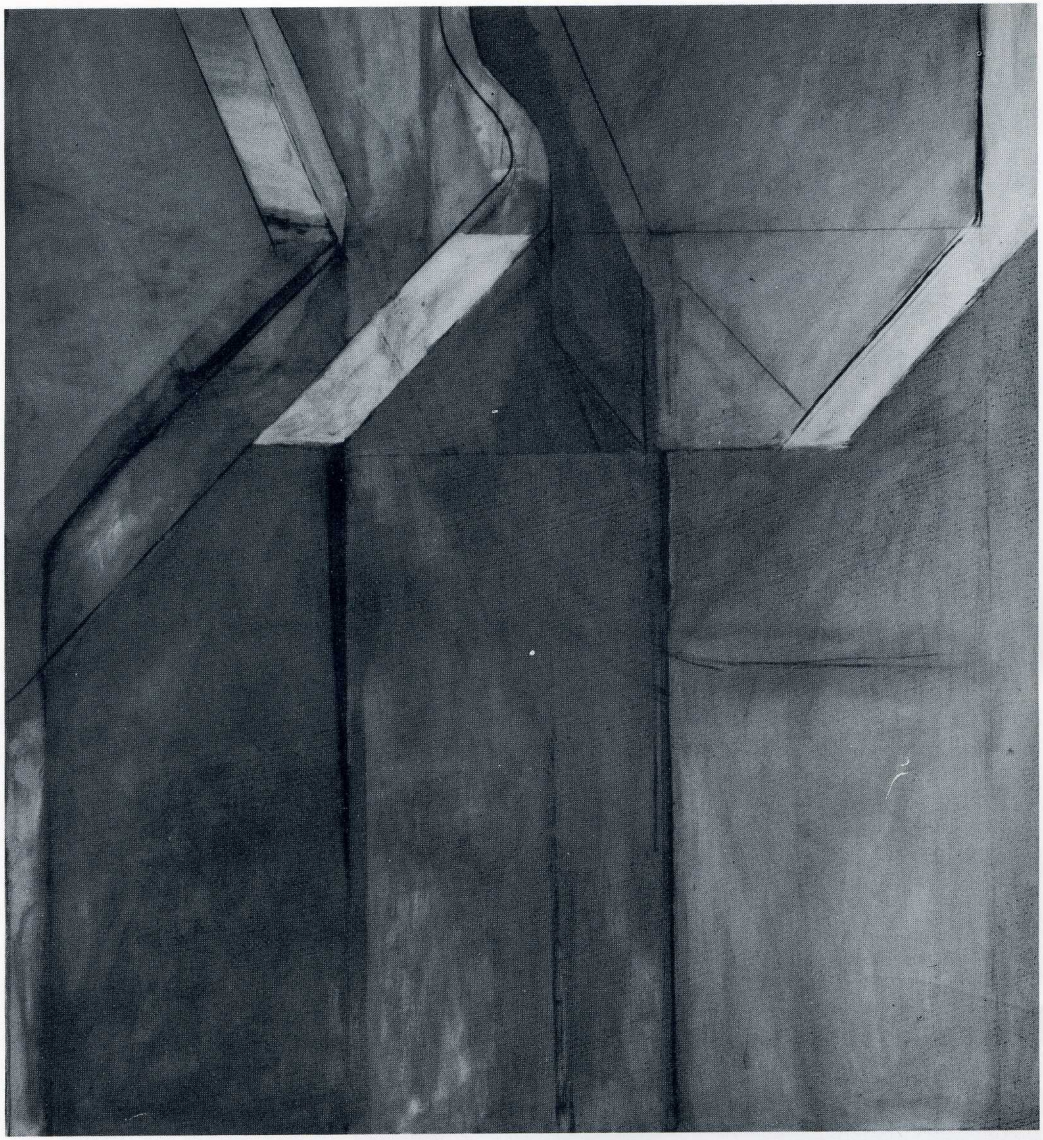
Group shows (selected)

Guggenheim Museum, 1964, "Younger American Painters"; Whitney Annuals, 1955, 1958, 1963, 1965, 1967; Carnegie Internationals, 1955, 1958, 1961. Oakland Art Museum, 1957, "Contemporary Bay Area Figurative Painting"; Museum of Modern Art, 1960, "New Images of Man". Pennsylvania Academy (prize), 1968; Venice Bieniale, 1968. San Francisco Museum of Art, 1968, "Untitled, 1968".

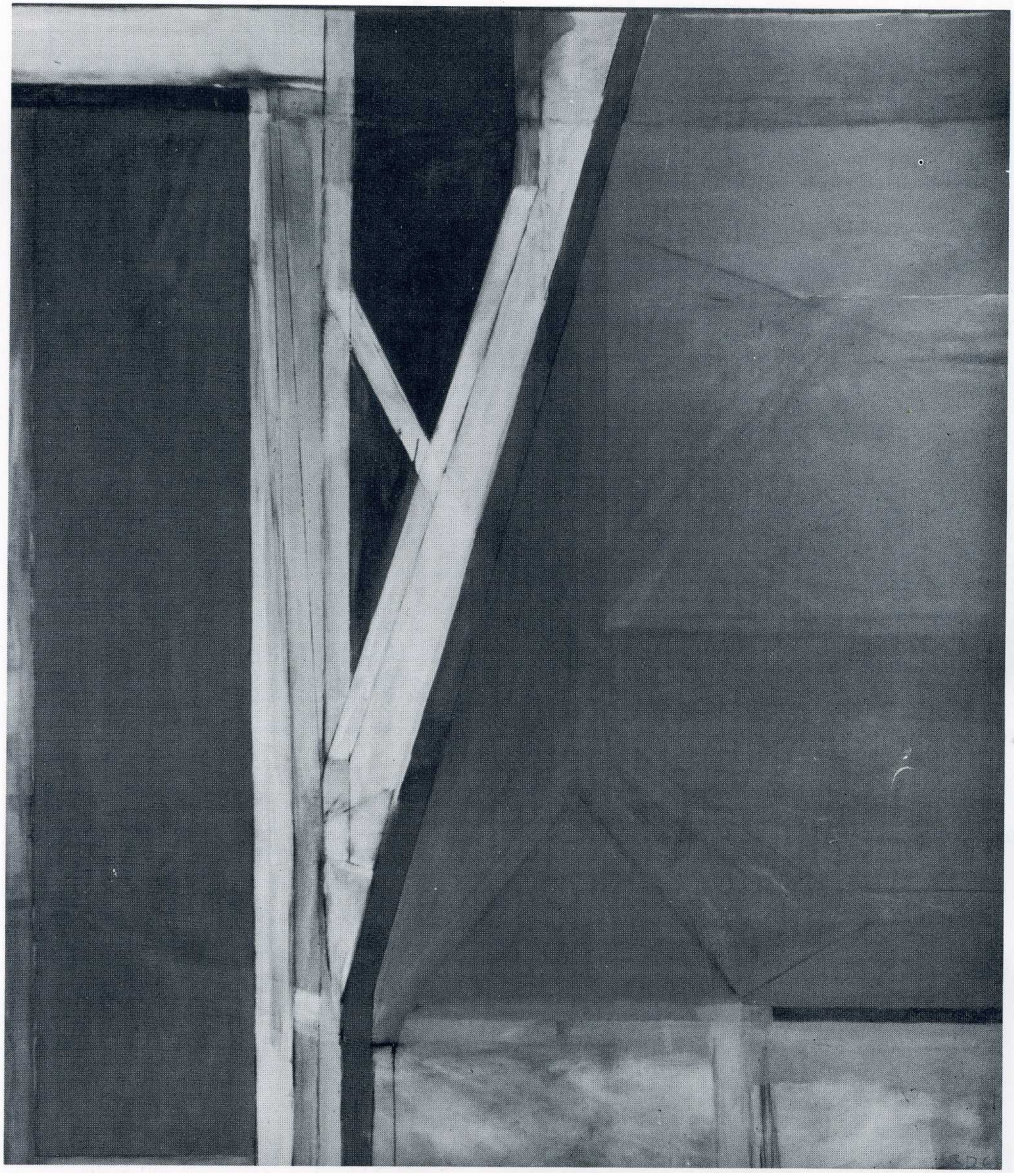
Selected Collections

Albright-Knox Gallery, Buffalo, New York; Art Gallery of Toronto; San Francisco Museum of Art; Los Angeles County Museum of Art; Oakland Art Museum; Carnegie Institute of Art, Pittsburgh; Whitney Museum of American Art, New York; Phillips Collection, Washington, D.C.; Nelson Gallery-Atkins Museum, Kansas City; Pennsylvania Academy, Philadelphia; Washington Gallery of Modern Art, Washington, D.C.; Cleveland Museum of Art; Cincinnati Art Museum; Grand Rapids Art Museum; Phoenix Art Gallery, Phoenix, Arizona; Stanford University, Palo Alto, California.

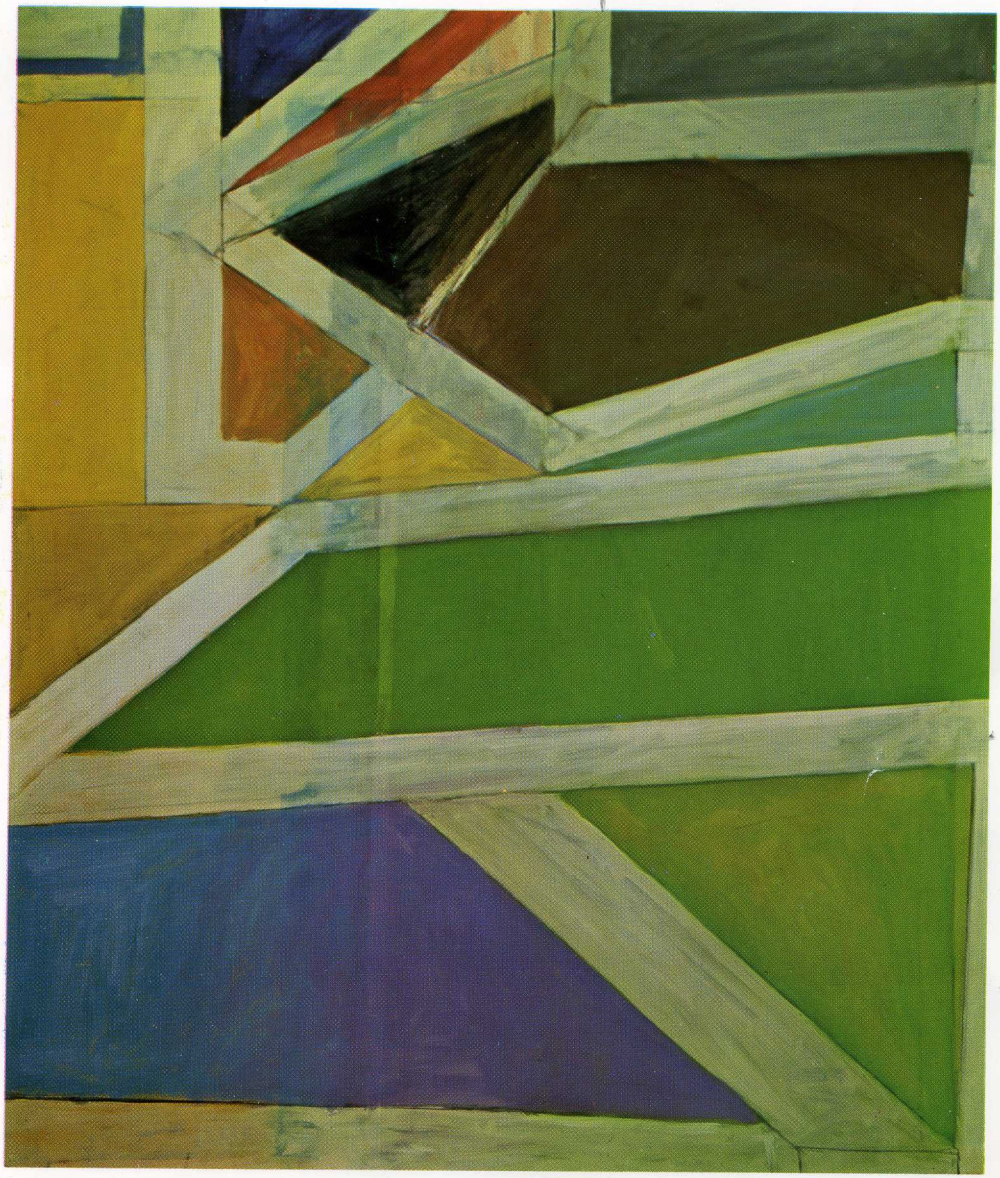
Alfred Wallace

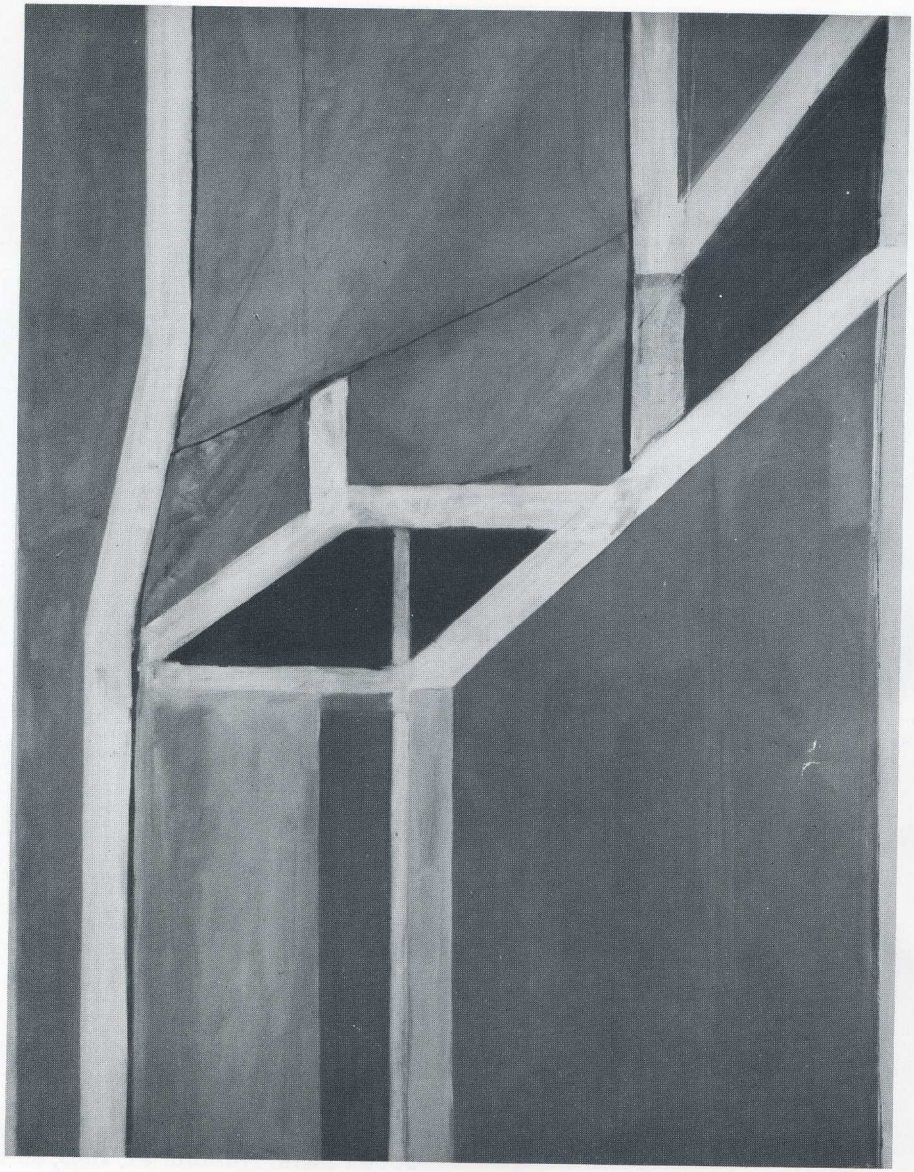


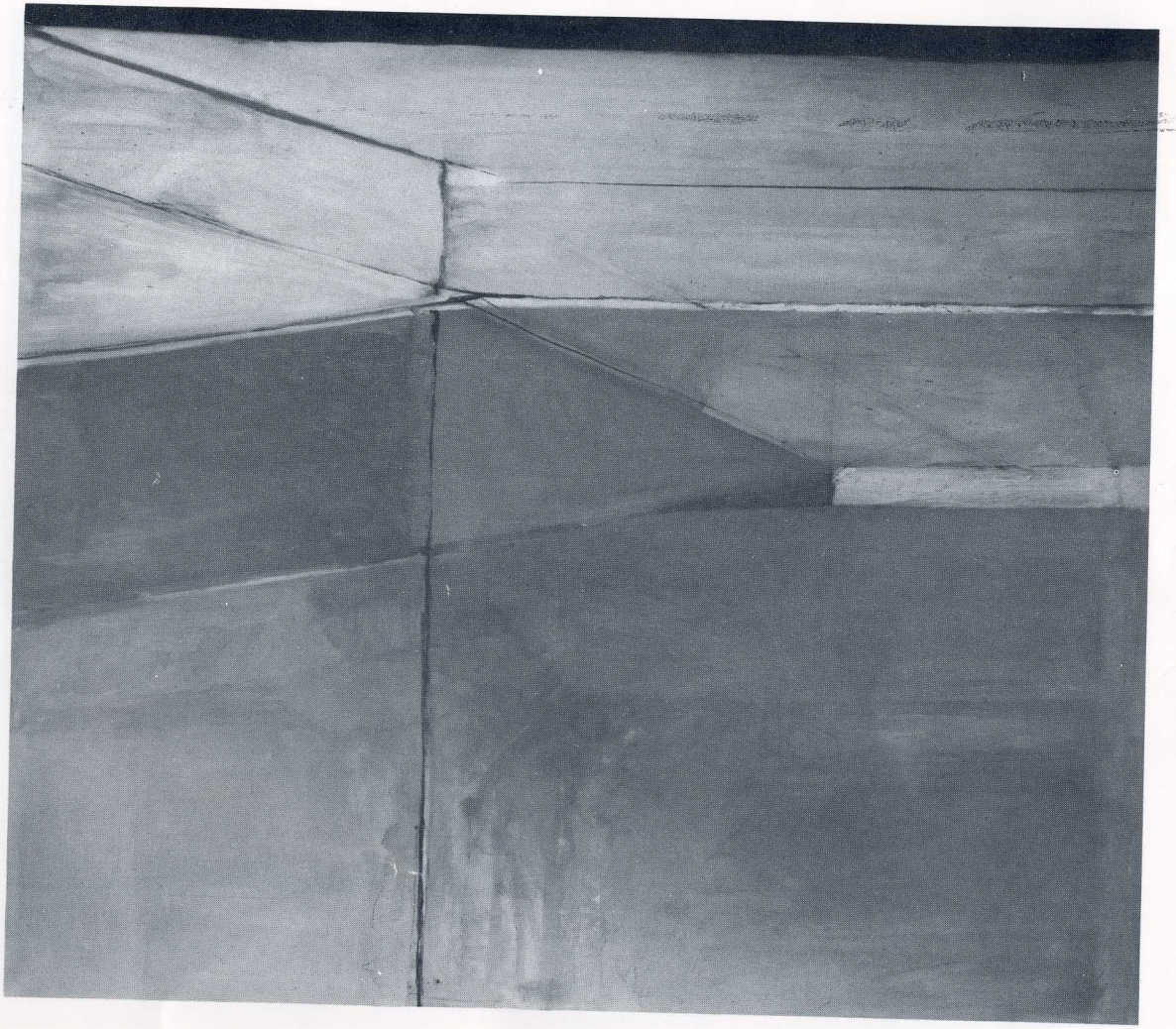


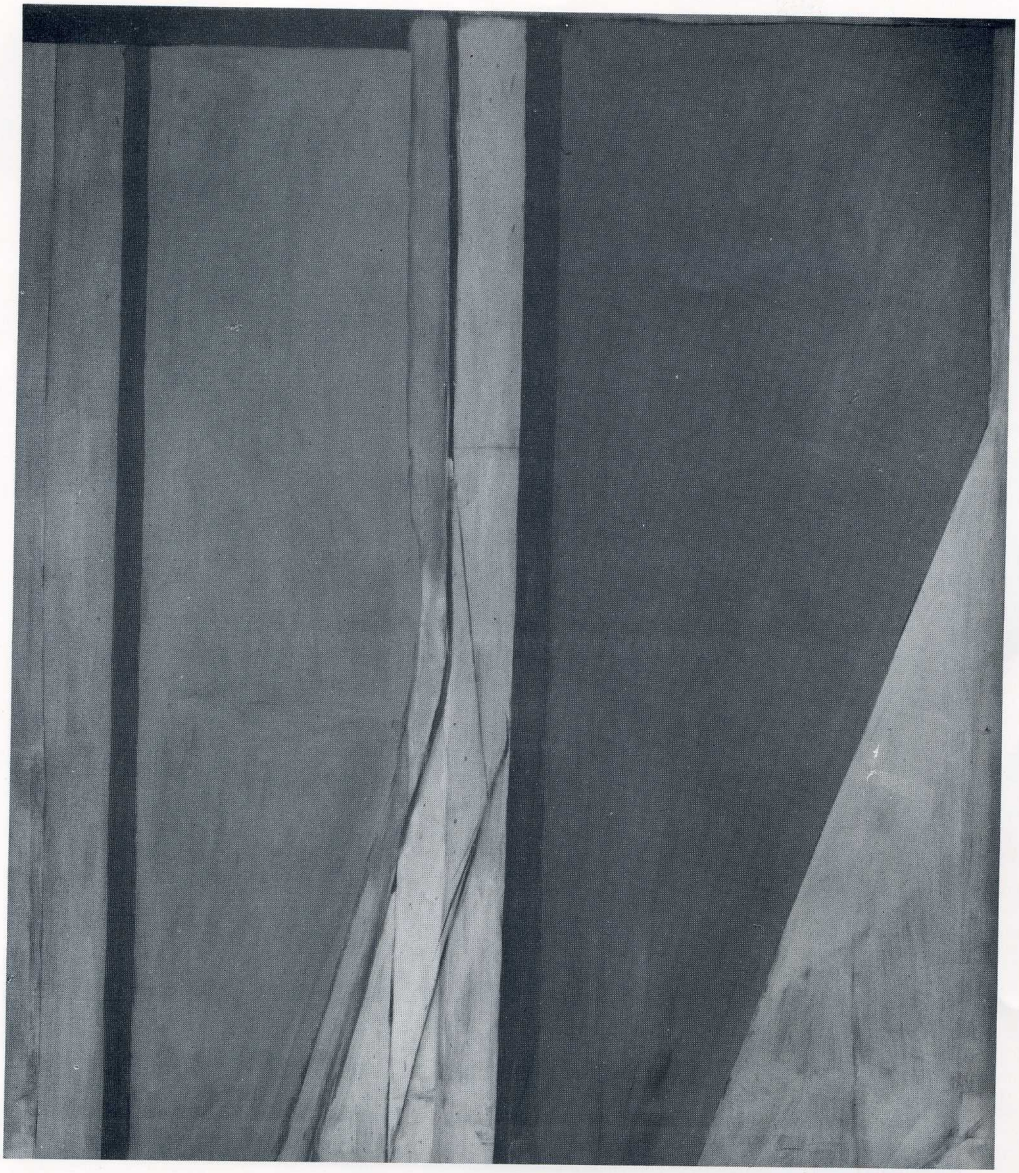


MAUCHLY









Mil waukee



catalogue

1. Ocean Park, Number 16, 1968, 92½ x 76

2. Ocean Park, Number 17, 1967, 80 x 72

3. Ocean Park, Number 18, 1968, 93 x 80

4. Ocean Park, Number 19, 1968, 100 x 80

5. Ocean Park, Number 20, 1969, 93 x 80

6. Ocean Park, Number 21, 1969, 93 x 81

7. Ocean Park, Number 22, 1969, 93 x 81

8. Ocean Park, Number 23, 1969, 92 x 81

9. Ocean Park, Number 24, 1969, 93 x 78

RICHARD DIEBENKORN PRINTS TIL 6/20/76

C

News Release

LIBRARY
JUN 2 1976
LOS ANGELES COUNTY
MUSEUM OF ART

IMMEDIATE RELEASE
April 27, 1976

RICHARD DIEBENKORN MONOTYPES

Richard Diebenkorn Monotypes, an exhibition of unique prints by one of America's most celebrated painters, will be on view at the Museum of Contemporary Art from May 1 - June 20, 1976.

The works in this exhibition are drawn from two bouts of intensive effort spanning a total of only six days. Monotype is an unusual process in which the artist draws or paints directly upon a plate, running it through a press to make a single impression. Diebenkorn works in groups; over a short period of time he moves through a theme developing variant possibilities. These series of monotypes afford the viewer an opportunity of seeing Diebenkorn at work, following what he has retained, what has been erased and how his creative judgment develops a body of work.

Born in Oregon in 1922, Richard Diebenkorn currently resides in Los Angeles. Diebenkorn's early work was in the West Coast abstract expressionist manner shifting abruptly in the fifties to a painterly representationalism. In more recent years he returned to non-figurative painting which, in a spare and restrained manner, expresses a "tension beneath calm."

Richard Diebenkorn Monotypes was organized by the Frederic S. Wight Gallery at the University of California at Los Angeles and is accompanied by a fully illustrated catalogue, available at the Museum store.

LIBRARY
JUN 25 1976
LOS ANGELES COUNTY
MUSEUM OF ART

PRESS PREVIEW: FRIDAY, APRIL 30, 2-4 p.m.
MEMBERS' PREVIEW TO WHICH PRESS IS CORDIALLY INVITED: APRIL 30, 5-7 p.m.

For further information: Alene Valkanas 943-7755

Museum of Contemporary Art 237 e. Ontario st., Chicago 60611, Wh 3-7755

DIEBENKORN, RICHARD
ONE-MAN

RICHARD DIEBENKORN

Crown Point Press

DIEBENKORN, RICHARD

Announcing a New Release from Crown Point Press

LIBRARY
MAY 2 1984
LOS ANGELES COUN
MUSEUM OF ART

Artist: Richard Diebenkorn
Title: Ochre
Medium: Woodblock print; 19 blocks, 12 colors
Printed in Kyoto, Japan
Paper: Mitsumata
Paper size: 27-1/4 x 38-1/8 inches
Image size: 24-7/8 x 35-3/4 inches
Edition: 200

Ochre is an extraordinarily large and colorful, purely abstract print that differs in concept and execution from all Diebenkorn's previous work in printmaking. It resembles a Diebenkorn gouache on paper, and it is based on such a painting done especially for this project -- but close inspection reveals that all its graceful incident has been printed from carved wooden blocks.

Its yellow-ochre center, which is active with lines and shadows, is capped with a band of tan shot with pink and broken by a line of blue over a band of shaded rose. At the bottom of the sheet one of Diebenkorn's looping lines is refined into a sweeping, pointed double curve with transparent green below, then blue, then tan. In the upper right hand corner is a window that contains discrete and beautiful shapes of pink, charcoal, red, blue and violet.

Diebenkorn spent two weeks in Kyoto last fall working on this and another woodblock print in the ukiyo-e style. At the time he likened himself to an orchestra conductor as he changed and adjusted the images. Using the skills of the woodcarver, Reizo Monjyu, and the printer, Tadashi Toda, Diebenkorn adapted their centuries-old techniques for his own ends. Ochre is a beautiful expression of the artist's anticipation and subsequent experience of Japan.

Availability: The edition will be ready in early February. Proofs are available for viewing now, and a color reproduction appears in the January issue of ARTnews. Slides are available upon request.

Prepublication price: $2800

Fredrica Drotos, Representative
1555 San Pablo Avenue, Oakland, CA 94612
(415) 835-5121

Karen McCready, Sales Director
545 Broadway, New York, NY 10012
(212) 226-5476

111

L.A. LOUVER

55 north venice boulevard
venice california 90291
(213) 822-4955

DIEBENKORN, RICHARD

LIBRARY
DEC 28 1984
LOS ANGELES COUNTY
MUSEUM OF ART

FOR IMMEDIATE RELEASE: 4 November 1984

L.A. Louver Gallery presents:

RICHARD DIEBENKORN: A Portfolio of 41 Etchings and Drypoints
Published in 1965

December 4 - December 29, 1984

At: 55 N. Venice Boulevard, Venice, CA 90291
(213)822-4955

L.A. Louver is proud to present a rarely seen series of "41 Etchings and Drypoints" by Richard Diebenkorn, published by Crown Point Press in 1965. After having worked on them over a three-year period, Diebenkorn himself selected 41 out of an original 100, for this portfolio.

In this series, Diebenkorn employs techniques of dry-point, hardground etching, aquatint, as well as mixed techniques, demonstrating his extraordinary facility as a printmaker. The mostly figural imagery is reflective and diaristic, including domestic scenes, portraits of his wife, and figures in repose. This is the first time in many years that "41 Etchings and Drypoints" has been available for viewing in its complete state.

L.A. Louver is open to the public Tuesdays through Saturdays, 11 - 5 pm, and to clients by appointment.

LEON KOSSOFF: RECENT WORK continues at L.A. Louver Market Street through December 15th, at 77 Market Street, Venice, CA 90291.

--END--

DIEBENKORN

ARTIST'S FILE

L A LOUVER

45 NORTH VENICE BOULEVARD, VENICE, CALIFORNIA 90291 TEL. 310 822 4955 FAX 310 821 7529

You are cordially invited to attend
a private reception
in honor of
Phyllis Diebenkorn
at L A LOUVER

Richard Diebenkorn
Drawing from the Model 1954-66

cocktails and hors d'oeuvres
Friday, November 1
6 - 8 PM

RSVP to 310.822.4955

valet parking

November 2 - 30, 1996
opening: Saturday, November 2
5 - 7 PM

SECTION F

CALENDAR

Los Angeles Times

SATURDAY
MARCH 20, 1993

Two Masters Who Set California Creativity Apart

■ Shows of William Brice and Richard Diebenkorn combine to inspire thoughts of what it means to be a West Coast artist.

By WILLIAM WILSON
TIMES ART CRITIC

Two of California's senior masters are, by happy coincidence, currently seen in separate exhibitions of works on paper. The shows combine to inspire thoughts of what it means to make art on the West Coast.

William Brice is seen in a survey of some 60 drawings, watercolors and prints at UCLA's Wight Art Gallery. Richard Diebenkorn is represented by about 70 examples at USC's Fisher Gallery.

The two men are old teaching colleagues and good friends. Astrology buffs will surely find significance in the fact that they were born precisely one year and one day apart. Both have birthdays in April. Diebenkorn will be 71 on the 22nd Brice will be 72 the next day. Nobody has said these exhibitions are in celebration of those events but it's a nice idea.

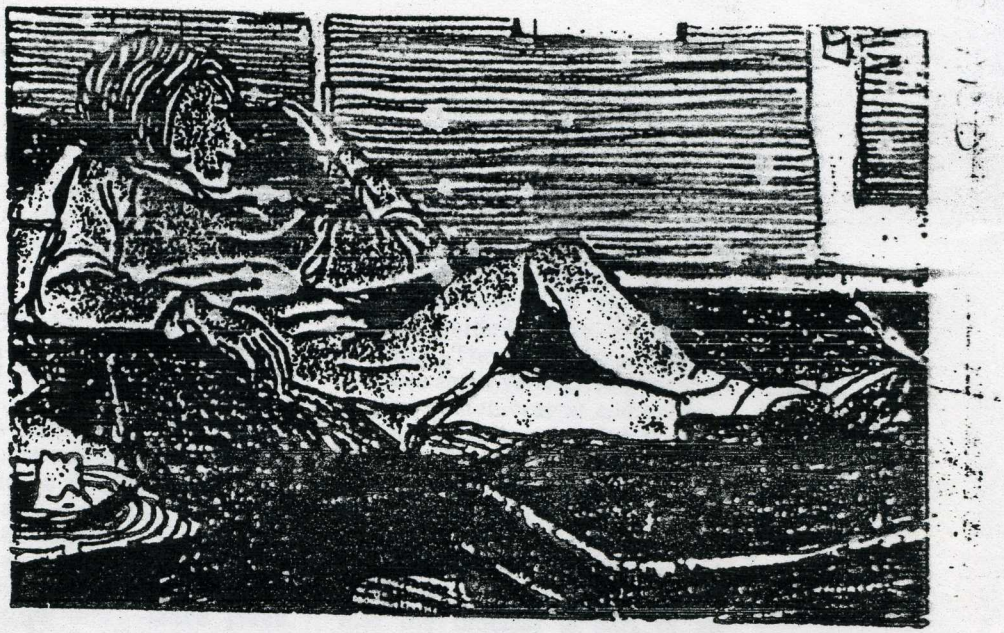
People have noticed parallels in their art, if not similarities. Both are concerned with the now-classic canon of European and American modernism from the great days of Picasso and Matisse to the heroic era of the Abstract Expressionists. Both have spent the major chunk of their long careers working in California.

What does that mean? Well, the Pacific shore is said to be a place where Euro-American and Asian history meet. The first is a dynamic tradition, the second a contemplative one.

The first believes that something called artistic progress is mandatory, the second holds that progress is impossible, since everything is cyclical.

The most one can hope for is to add something to the tradition. It's a proposition both Diebenkorn and Brice seem to have embraced with success. Each makes his art in a state approaching austere rumination hovering somewhere between the mandarin and the monkish. There are virtually no pictures by either that do not layer the pentimenti of their thoughts about other artists and the timeless grammar of making art.

Both appear to have concluded that solving problems involves acts of renunciation. For neither may art be an open act of emotional expression. Such feelings as they betray come out as oblique seepage. Neither holds art as a confessional religion. That given, it's not surprising that both have achieved *oeuvres* of great intelligence and solidity. It is rather surprising that both have made art of distinction.



A Richard Diebenkorn work from "41 Etchings Drypoints": A relaxed interior scene of the good life in California.

One is unlikely to mix their work up either with the other's or with any of the art it alludes to. In short, they have taken what appears to be a formula for the worst kind of academic rigidity and turned it into something supple and intensely personal.

Brice likes to tell of reading about how Asian artists are trained in brush drawing. At first he thought all the copying and use of mandatory strokes demanded by the form were stultifying. Then he learned that when the student gains enough skill to work directly from nature he is expected to do more than render the stroke required for, say, a bamboo shoot, correctly. He is required to give the stroke, "cloud longing"—a numinous something made of passion and poetry that cannot be taught.

His own work certainly does that. His UCLA exhibition covers roughly the past decade. During that time he has continued to make art with abstract forms that allude to the real. His compositions hark back to the early days of Abstract Expressionism when artists like Adolph Gottlieb evoked ancient pictographs, and hieroglyphic stones.

Brice's compositions are at once iconically simple and symbolically complex. They so often include images of stone fragments combined to resemble the human figure that, if you didn't know better, you'd think Brice was a sculptor. All works are untitled. In one color etching we see a ceremonial lineup that includes a vulva form, a Dubuffet-like graffiti figure and what might be a primitive Greek sculpture thinking about Jacques Lipchitz. There are abstract comic-format panels that recall Picasso's "The Dream and Lie of Franco" but the drawings within are pure line.

Brice waxes momentarily ironic in a drawing of a portal done with Ben Shahn's barbed-wire line. Recent dark watercolors could be fragments like the Dead Sea Scrolls whose deciphered contents would prove to be poetry about the guilt of forbidden passions. Brice brings modernism squarely eye-to-eye with its roots in the ancient world. In his version a kind of rabbinical elaboration of argument and rationale suggests the Judaic past.

Years back Brice did bravura drawings of heads that were updated versions of G.B. Tiepolo. They gloried in their own virtuosity while finding something monstrous in it. His present work looks in part like a renunciation of beauty, of ego, of sensuality. It faces the world of myth against the world of fact and the combination produces a muffled, modern agony.

In the past four years, Richard Diebenkorn has been seen here in two major retrospectives, the first of drawings at the County Museum of Art, the second of paintings at the Museum of Contemporary Art. That might appear to consign USC's exhibition to the status of a footnote. Don't believe it.

The show and its catalogue are the work of gallery director Selma Holo's Museum Studies Program under the guidance of USC professor Susan Larsen. It was drawn from the collection of Harry W. and Mary Margaret Anderson who, on evidence have been passionate and perceptive collectors of Diebenkorn's works on paper for a very long time. On the walls of the Fisher Gallery this show functions as a miniaturized survey of his *oeuvre* since the '60s. Somehow it's concentrated focus dramatizes Diebenkorn's fundamental concern with structure.

His West Coast rumination on modernism has taken more than one form. His figurative etchings of the '60s take the cosmopolitanism

DIEBENKORN, RICHARD

it back to traditional American realism, to Hopper and the Ashcan School. The results are relaxed interior scenes of the good life in California, its easy sophistication and underlying anxiety. A girl reclining in saddle shoes brings just a hint of Balthus-like eroticism to suburbia. A walking figure has a vague overtone of the spectral. A more recent self-portrait finds the artist with a double-outline nose that has a bit of fun with Picasso.

But the structure of the etchings is as sober and solid as Piero della Francesca, Vermeer or Cezanne. Those guys don't make jokes. There is also a bit of muffled playfulness about works in Diebenkorn's occasional clubs and spades series. They reflect the artist's childhood fascination with knighthood, chivalry and coats-of-arms. Even when he's toying with these slightly abstract-surreal forms he can't help making them solid as armor. They look like ship's screws and iron orchids.

Diebenkorn's long contemplation of the Southland in his "Ocean Park" yielded many excellent paintings. The Anderson collection includes small versions in gouache, acrylic, pastel, crayon and collage that are in some cases better than the full-size versions. They are so architecturally solid they look like abstractions drawn from Paxton's Crystal Palace.

Brice's and Diebenkorn's shared attraction to absorbing the timely into the timeless is part of an aesthetic that sets California art apart, stamping it with the peculiar originality of its place.

■ *USC, Fisher Gallery, through April 17, closed Sunday, Monday (213) 740-4561. UCLA, Wight Gallery, through May 2, closed Monday, (310) 825-9345.*

Diebenkorn review
by William Wilson
Los Angeles Times
Section F: Calendar
Saturday, March 20, 1993

DIEBENKORN, R

ONE-MAN

Art: The Radiance in Diebenkorn Paintings

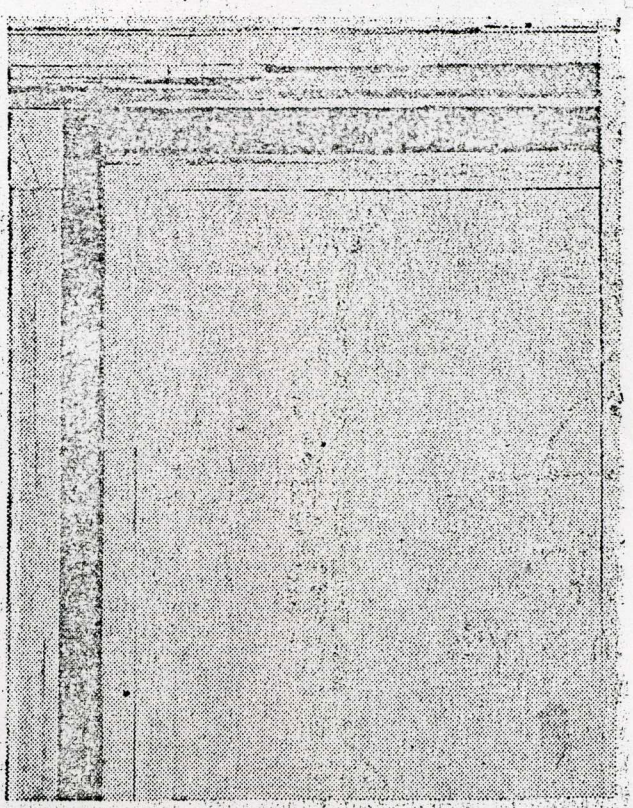
By JOHN RUSSELL

Richard Diebenkorn is one of the very best painters around, but not quite everyone knows it. For this reason some visitors to his show of new paintings at the Marlborough Gallery, 40 West 57th Street, may be taken aback by the power, the beauty, the complexity and the assurance of Mr. Diebenkorn's "Ocean Park" series. He has been at work on this series since 1967, and any day now it's going to get into three figures. The paintings have in common a compositional scheme that is made up of rectangular color areas traversed here and there by diagonals. But within that first formulation Mr. Diebenkorn secretes a vast variety of touch, tone and formal resource. Each painting in the series is a new statement.

The series takes its name from a section of Santa Monica, Calif., that abuts directly onto the ocean. Mr. Diebenkorn in earlier years was one of our finest painters of townscape; no one better than he could chart the cut of a residential suburb or convey the disnatured and homeless look of color as it is abused in the California scene. He was also a first-rate figure draftsman who tussled with the knot and thrust of the human body till he got it just right on the paper.

None of these activities enter directly into the "Ocean Park" series. But they are all there subterraneously, as is the geometry of the roads in the desert that he once photographed from the air. Whence the breadth of emotional reference that we sense immediately in these paintings. Sometimes Mr. Diebenkorn cleaves space as if with an ax; at other times he projects it for us as a vaporous empyrean in which we float, weightless and unoriented, until one of those pencil-thin lines turns out to have the strength of a steel girder.

Nothing in these pictures is preordained. ("I like to start a painting," Mr. Diebenkorn once said, "and wait for it to talk back to me.") Each canvas is a fragment of autobiography, in which colors and textures and abrupt compressions of form have been negotiated, not decreed. In a world of fakers and prevaricators, Mr. Diebenkorn is a completely honest man; this comes out in the work and counts for something in its radiance. This is just glorious painting, and it's there through Dec. 27.



No. 87 in Richard Diebenkorn's "Ocean Park" series, an oil on canvas, is at the Marlborough Gallery.

LIBRARY
FEB 2 1978
LOS ANGELES COUNTY
MUSEUM OF ART

Elegant, Playful Images of Diebenkorn

The New York Times

THE NEW YORK TIMES **THE LIVING ARTS** FRIDAY, NOVEMBER 18 1988

DIEBENKORN, RICHARD

By MICHAEL KIMMELMAN

Quietly and steadily, befitting his work, Richard Diebenkorn has amassed the respect from peers and critics that few living artists attain. No one deserves it more or has sought it less aggressively than this painter. During a career spanning four decades, Mr. Diebenkorn has transformed himself from a West Coast apostle of the New York School into a maker of figurative pictures and then back into an abstractionist — this time one whose gridded images, awash in soft cool colors, evoke strongly the landscape of southern California where the artist lived until recently.

What the retrospective of his works on paper at the Museum of Modern Art demonstrates is that despite these shifts of gear, Mr. Diebenkorn has been very much the same man, addressing similar problems and achieving solutions of increasing eloquence and certitude. Nowhere does this fact emerge more explicitly than through the drawings, which for the artist have been not merely preliminary to paintings but ends in themselves. Among the 180 objects making up this large and thoughtfully composed exhibition hang works exuding all the poise and polish and the vividness of color that typify the best of Mr. Diebenkorn's canvases.

If they lack the scale of the big paintings, they express an intimacy all their own. The drawings reveal, even more transparently than do the paintings, this artist's unusually painstaking method of constructing a composition — putting together the pieces like so many bits of a puzzle, shifting them around until finally arriving at something improbably, gracefully balanced. Mr. Diebenkorn lets the alterations show so that the completed objects disclose the history of their own making. It is this confessional posture that separates the artist from someone like Piet Mondrian, with whose paintings his works have occasionally been compared. Mr. Diebenkorn frankly admits the fragility of his elegant designs; his is an art entirely without pretense and posturing.

This show, organized and with a catalogue essay by John Elderfield, the director of the museum's drawings department, gives roughly equal weight to the three phases in Mr. Diebenkorn's career. The first, beginning in 1948, stretches from his student days in San Francisco — as a follower of Clyfford Still and then Arshile Gorky and Willem de Kooning — to 1955, when he adopted figuration as a means, he has said, of infusing discipline into working procedures.

The second period encompasses the drawings of nudes, still lifes and landscapes that preoccupied the artist's attention until roughly 1966, whereupon he transported himself from the Bay Area to the Ocean Park section of Santa Monica and began once more creating abstract paintings. He recently moved again, near Healdsburg, a city in northern California. The exhibition concludes with two works on paper painted there during the past few months, and, like roughly one-third of the objects here, they are on public display for the first time.

From his earliest drawings, Mr. Diebenkorn's distinctive vocabulary emerged — the shallow depth of his imagery, the erasures and pentimenti, the suave crisp hues, the incidental passages shot with bright color, the lines that do not define shapes but have lives of their own. In works like "Untitled (Berkeley)" (1953-54), he creates a jumble of forms and then covers them with fields of yellow paint, leaving seductive fissures that reveal the complex machinations underneath while providing a kind of latticework in the composition.

•

The artist's keen architectonic sensibility dominates the Ocean Park drawings, executed 30 years later. Yet even when drawing nudes, Mr. Diebenkorn seems as much concerned with the coordination of flat interlocking shapes across the page as he is with describing figures; the women invariably glance away from the viewer, occasionally appearing removed emotionally and almost incidental to the image. Mr. Elderfield emphasizes in his catalogue essay that as a figurative artist, Mr. Diebenkorn remained a Formalist and, as an abstract artist, he keeps the visible surroundings firmly in mind.



Richard Diebenkorn's "Seated Woman," an acrylic and charcoal painted in 1966.

If the drawings from the 1950's illustrate most explicitly the influence of Abstract Expressionism on the young painter, they also reveal that he had, early on, developed a fascination with Matisse, Cézanne and Hopper, all of whom remained central to the artist's achievement. Mr. Diebenkorn has apparently also looked hard at the work of many other painters.

With figurative works like "Seated Nude, Outside" (1966) or "Interior With Mirror" (1967), the resemblance to Matisse, Pierre Bonnard and Edouard Vuillard is most evident. But in "Untitled (Ocean Park)," a gouache from the so-called clubs and spades series of 1980-81, the amusing irregular shapes that dance playfully across a white field suggest Joan Miró or even Jasper Johns without ever quoting them directly.

When Mr. Diebenkorn's works were exhibited in 1957 as part of a group show featuring figurative painters from the Bay Area, he bristled. He has always insisted on carv-

g his own niche. As the exhibition of rawings underscores, this has fos-ered an art of unshakable seriousness, remarkable consistency and gentle persuasion.

•

"The Drawings of Richard Diebenkorn" remains on view at the Museum of Modern Art through Jan. 10, after which it is to travel to the Los Angeles County Museum of Art (March 9 to May 7), the San Francisco Museum of Modern Art (June 22 to Aug. 27) and the Phillips Collection in Washington (Sept. 30 to Dec. 3, 1989). The exhibition is supported by grants from the Bohen Foundation and the New York State Council on the Arts.

Jonathan Santlofer

Graham Modern
1014 Madison Avenue (at 78th Street)
Through Dec. 3

Jonathan Santlofer does not permit the confines of a rectangular picture frame to cramp his style. He shapes richly painted canvases into exotic forms and groups them in dramatic Cubistic combinations, sometimes adding rocks, pieces of wood and panes of glass so the results are as much wall sculptures as they are paintings. Illusionism consumes his attention; the illusion of depth achieved through perspective drawing, the illusion of reality derived from a trompe l'oeil painting. He does everything possible to expose the fiction of his imagery.

In "2 Stones" (1988), the artist juxtaposes an actual stone, found in Central Park, with a stone painted on glass that casts a shadow on the canvas behind it. "Resurrection" (1988) displays a tree limb beside a painted image of the same object. The circular canvas "2:00 A.M. Postcard" (1988) presents a dark narrow corridor receding into the distance, at the end of which appears a sliver of brilliant light.

The 17 works on display for Mr. Santlofer's second solo show at this gallery include scenes of theatricality and occasional sentimentality; a landscape entitled "Piece of the Past" (1988) serves as a prime example. But the artist's constructions tend to come across as clever stagecraft: elaborate sets for performances that never unfold.

'Lucas Samaras: Boxes and Mirrored Cell'

Pace Gallery
32 East 57th Street
Through Nov. 26

Lucas Samaras encrusts his latest boxes with bits of shells, colored stones, faux jewels, thread, fishing hooks, scraps of metal, cheap trinkets, pins, chains, marbles and beads. Into the glistening and gaudy objects, the artist crams plastic spiders, grasshoppers and other curios he arranges in evocative ways to suggest the reliquaries of some mysterious Satanic cult. Staring from the midst of the boxes are small photographs of Mr. Samaras, who, as usual, assumes a maniacal expression, as if he were the cult's evil leader. With their obsessively decorated surfaces and bits of kitsch, the boxes become mesmerizing entertainment; at once extravagant and cheap, fastidious and haphazard, menacing and beguiling, they constitute comically Surrealistic concoctions from an artist who has never tried harder to please.

Bolcom at Tully

William Bolcom, the composer who won the Pulitzer Prize for music this year, is to be the pianist with the Chamber Music Society of Lincoln Center in a performance of his Piano Quartet at Alice Tully Hall on Sunday at 5 P.M. The work was composed for the Chamber Music Society in 1974. Also on the program are the sextet version of Schoenberg's "Transfigured Night" and the Mendelssohn Octet. Mr. Bolcom is also to participate in a discussion of his work, at which excerpts will be played, in a pre-concert "Warm Up" program, at 4 P.M. Tickets are $20. Information: (212) 874-6770.



"Seated Woman, Umbrella," an ink-and-charcoal drawing by Richard Diebenkorn.

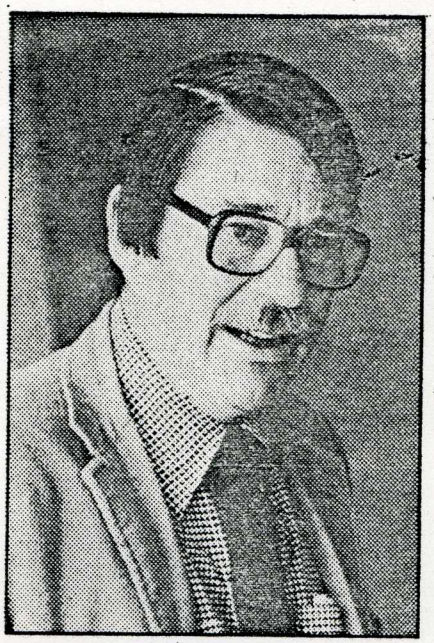
RICHARD E. SHERWOOD

LOS ANGELES COUNTY MUSEUM OF ART

DIEBENKORN, RICHARD

Art People | Grace Glueck

Swirl of the Golden West



The New York Times/Fred R. Conrad

Richard Diebenkorn

"New York has always been a nervous-making place for me"

IT SEEMS TO BE Richard Diebenkorn's season here. No sooner had a show of the California painter's recent works closed (at Knoedler's last week) than a Diebenkorn retrospective opened (at the Whitney Museum yesterday, through July 17); more than 130 works that display the full range of his talents, both figurative and abstract.

Though he's recognized now as one of the country's first-rank artists, backed by nearly 35 years of solid accomplishment, Mr. Diebenkorn's rise to fame has not exactly been meteoric. An independent painter's painter, who's always underachieved in terms of publicity, the fact that he's kept a distance from the New York scene has not lent luster to his reputation.

"New York has always been a nervous-making place for me," admits the artist, a big, reticent man of 55 who somewhat resembles the young Ernest Hemingway. In 1953, with his wife and two young children, he tried the Big Apple, renting a studio on East 12th Street in the heyday of Abstract Expressionism. But at the end of summer he fled, back to the light and air of his native state. And there he's stayed, first in Berkeley and now in San Monica painting, teaching and quietly expanding his reach and his reputation.

The Whitney show covers the entire Diebenkorn career, from a Hopper-ish student work done in 1943 to the massive, luminous non-objective paintings known as the "Ocean Park" series that he's pursued for the last decade. One thing it seems to expose, besides a body of marvelous painting, is the difference between being a California and a New York artist.

"I used to resent the term 'abstract landscape' applied to my work—it sounded like a kind of New York critical putdown," says Mr. Diebenkorn, with a smile. "No one ever said de Kooning was an 'abstract landscape' painter. But I see that in the early 1950's my paintings did relate to sky and air and greenery. They didn't have that gritty city element. Maybe if I'd stayed here the work would have been more abstract."

Actually, Abstract Expressionism was the only movement that really affected him, Mr. Diebenkorn notes, and he holds that the excitement of the New York Scene in the early 1950's was also present in San Francisco. At the California School of Fine Arts (now the San Francisco Art Institute) where he was a student in 1946 and later taught. Clyfford Still was on the faculty; Mark Rothko and Ad Reinhardt came to visit.

"They scattered seeds, and there was genuine enthusiasm," Mr. Diebenkorn recalls. "I think of it as a very real if smaller and shorter-lived version of the scene that occurred in New York. A lot of things even happened there before they happened in the East—I know it makes New Yorkers sore to hear that, but it's true."

Starting out as a realist painter, then involved with abstraction, Mr. Diebenkorn turned—against the Abstract Expressionist tide in 1955—to figure painting, out of a feeling that in his abstract work he was beginning "to do too much too easily." The long figurative phase during which he produced some highly inventive work, was bemoaned by some critics and collectors, who felt it indicated that the artist no longer saw abstraction as a viable mode.

But in 1967, spurred by his removal from Berkeley to Los Angeles to teach at the University of California, Mr. Diebenkorn plunged into his nonobjective "Ocean Park" series, named for the section of Santa Monica where his studio is located. "Don't ask what got me back from figurative work—it's like asking why I paint," he says. "It was the result of a good many decisions: the stuff was flattening and the painting was coming up to the surface, even though I always like to think I'm calling the shots."

The "Ocean Park" work, formally structured but richly expressive compositions has not only the sense of landscape but also speaks of French painting, the New York School and other more mysterious elements of Mr. Diebenkorn's visual experience. It has been described by Robert T. Buck Jr., director of the Albright-Knox Art Callery in Buffalo, who organized the show with Linda Cathcart, assistant curator at the Albright, as "among the major contributions of the past decade to American painting."

But it's obvious that Mr. Diebenkorn, a modest man, feels no impulse to behave like an elder statesman. He is happy, he says, to put in eight hours a day at his studio, where the work "develops "very slowly. I kind of live with the pictures, so I can have periods of being angry or destructive, sometimes wiping paintings out and starting over again."

From Richard E. Sherwood

RICHARD DIEBENKORN

Selected Bibliography:

Lagsner, Jules, "Art News from Los Angeles: Diebenkorn, Randall," Art News, November 1952, p. 61.

Lagsner, Jules, "Art News from Los Angeles: Diebenkorn, Heerman," Art News, May 1954, p. 47.

Whitside, Forbes, "Three Young Americans," Allen Memorial Art Museum Bulletin, Oberlin College, Spring 1955, pp. 91-97.

Ashton, Dore, "Young Painters in Rome," Arts Digest, June 1, 1955, pp. 6-7.

S[awin], M[artica], "Month in Review, Poindexter Group," Arts Digest, September 15, 1955, p. 2.

R., R., "In the Galleries: Richard Diebenkorn," Arts, March 1956, p. 56.

T[yler], P[arker], "Reviews and Previews: Richard Diebenkorn," Art News, March 1956, p. 51.

Ashton, Dore, "Art," Arts and Architecture, April 1956, p. 11.

Chipp, Herschel B., "Diebenkorn Paints a Picture," Art News, May 1957, pp. 44-47, 54-55.

Anon., "Look of the West Inspires Art," Life, November 4, 1957, pp. 65-69.

Anon., "Figurative Painters in California," Arts, December 1957, pp. 26-27.

Ashton, Dore, "Art: Rebel in the West," The New York Times, February 25, 1958, p. 55.

Grisson, Sarah, "San Francisco," Arts, February 1958, p. 22.

Anon., "Edging Away from Abstraction," Time, March 17, 1958, p. 64.

V[entura], A[nita], "In the Galleries: Richard Diebenkorn," Arts, March 1958, p. 56.

C[ampbell], L[awrence], "Reviews and Previews: Richard Diebenkorn," Art News, March 1958, p. 13.

Ashton, Dore, "Art," Arts and Architecture, May 1958, p. 29.

Johnson, E[llen], "Diebenkorn's 'Woman by a Large Window,'" Allen Memorial Art Museum Bulletin, Oberlin College, Fall 1958, pp. 18-23.

Alloway, Lawrence, "London Chronical," Art International, December 1958 - January 1959, pp. 33-36, 101.

Temko, Allen, "The Flowering of San Francisco," Horizon, January 1959, pp. 13-15.

Lanes, Jerrold, "Brief Treatise on Surplus Value or, The Man Who Wasn't There," Arts, November 1959, pp. 29-35.

M[unro], E[leanor], C., "Reviews and Previews: Four Landscape Painters," Art News, May 1960, p. 15.

Richardson, John, "The Neuberger Collection," Art in America, Summer 1960, pp. 87-88.

Munro, Eleanor C., "Figures to the Fore," Horizon, July 1960, pp. 16-24, 114-116.

S[awin,], M[artica], "In the Galleries: Park, Bischoff, Diebenkorn," Arts, December 1960, p. 50.

S[andler], I[rving] H., "Reviews and Previews: Elmer Bischoff, Richard Diebenkorn, and David Park," Art News, December 1960, p. 15.

.../...

DIEBENKORN, RICHARD

RICHARD DIEBENKORN
Selected Bibliography (continued):

Chipp, Herschel B., "Art News from San Francisco," Art News, February 1961, p. 54.

P[eterson], V[alerie], "Reviews and Previews: Richard Diebenkorn," Art News, March 1961, p. 13.

Tillim, Sidney, "Month in Review," Arts, April 1961, pp. 47-48.

Sandler, Irving Herschel, "New York Letter," Art International, May 1, 1961, pp. 52-54.

Lipman, Jean, and the editors of Art in America, compilers, The Collector in America, (New York: Thomas Y. Crowell Co., 1963).

Kramer, Hilton, "The Latest Thing in Pittsburgh," Arts Magazine, January 1962, pp. 24-27.

Anon., "Human Figure Returns in Separate Ways and Places," Life, June 8, 1962, pp. 54-61.

Greenberg, Clement, "After Abstract Expressionism," Art International, October 25, 1962, pp. 24-32.

Langsner, Jules, "Los Angeles Letter," Art International, December 20, 1962, pp. 38-40.

Ashton, Dore, "West Coast Artists Score in Painting," Studio, February 1963, pp. 64-67.

Wight, Frederick, "The Phillips Collection—Diebenkorn, Woelffer, Mullican: A Discussion," Artforum, April 1963, pp. 23-28.

Coplans, John, "Notes from San Francisco," Art International, May 25, 1963, p. 73.

Van Der Marck, Jan. "The Californians," Art International, May 25, 1963, pp. 28-31.

M[onte], J[ames], "Reviews: Drawings by Elmer Bischoff, Richard Diebenkorn, and Frank Lobdell," Artforum, July 1963, pp. 7-8.

Ventura, Anita, "The Prospect over the Bay," Arts Magazine, May - June 1963, pp. 19-21.

Leider, Philip, "California-After the Figure," Art in America, October 1963, pp. 73-83.

M[onte], J[ames], "Reviews: Richard Diebenkorn, DeYoung Museum," Artforum, November 1963, p. 43.

P[etersen], V[alerie], "Reviews and Previews: Richard Diebenkorn," Art News, December 1963, pp. 46-53.

Richardson, E. P., A Short History of Painting in America, (New York: Thomas Y. Crowell Co., 1963).

Magloff, Joanna, "Art News from San Francisco," Art News, January 1964, pp. 51-52.

Rapp, Lita, "Redwood City, Calif.—Letter to Editor about Kramer's Article of December 1963," Arts Magazine, February 1964, p. 6.

Leider, Philip, "Diebenkorn Drawings at Stanford," Artforum, May 1964, pp. 41-42.

Coplans, John, "Circle ofStyles on the West Coast," Art in America, June 1964, pp. 24-41.

Mills, Paul, "Bay Area Figurative," Art in America, June 1964, pp. 42-45.

Gosling, Nigel, "A New Realist," The Observer, October 4, 1964, p. 25.

Wallis, Nevile, "Round the London Galleries Autumn Flowering," Apollo, October 1964, p. 324.

.../...

RICHARD DIEBENKORN

Selected Bibliography (continued):

O'Doherty, Brian, "Ethichs of Adversity," Newsweek, November 30, 1964, p. 97.

Getlein, Frank, "Two Privacies," New Republic, December 5, 1964, pp. 25-26.

Whittet, G. S., "Figurative Abstraction-or abstracted figuration?-London Commentary," Studio International, December 1964, pp. 272-275.

Norland, Gerald, "Richard Diebenkorn," Artforum, January 1965, pp. 21-25.

C[ampbell], L[awernce], "Reviews and Previews: Richard Diebenkorn," Art News, March 1965, p. 12.

R[aynor], V[ivian], "In the Galleries: Richard Diebenkorn," Arts Magazine, March 1965, p. 54.

Kaufman, B., "Diebenkorn," Commonweal, March 5, 1965, pp. 755-56.

Ventura, Anita, "San Francisco: The Aloof Community," Arts Magazine, April 1965, pp. 70-73.

Kramer, Hilton, "The Diebenkorn Case," The New York Times, May 22, 1966, p. 29.

Eitner, Lorenz, Drawings by Richard Diebenkorn, (Stanford: Stanford University Press; Stanford Art Book 2, 1965).

Kramer, Hilton, "Art Mailbag—Concerning the Diebenkorn Case," The New York Times, June 1966, p. 22.

Henning, Edward B., Fifty Years of Modern Art, 1916-1966, (Cleveland: The Cleveland Museum of Art, 1966).

Pellegrini, New Tendencies in Art, (New York: Crown Publishers, 1966).

Lucie-Smith, Edward, "The Primitive and Exotic—London Commentary," Studio International, January 1967, p. 39.

Kramer, Hilton, "Richard Diebenkorn," The New York Times, November 15, 1967, p. 31.

Canaday, John, "Richard Diebenkorn: Still Out of Step," The New York Times, May 26, 1968, p. 37.

Rose, Barbara, American Art Since 1960, (New York: Frederick A. Praeger, 1967).

Feldman, Anita, "The Figuraative, the Literary, the Literal: American Figurative Tradition at the Venice Biennale," Arts Magazine, June/Summer 1968, pp. 22-27.

N[ewman], R[obert], "In the Galleries: Richard Diebenkorn," Arts Magazine, June/Summer 1968, p. 60.

C[ampbell], L[awrence], "Reviews and Previews: Richard Diebenkorn," Art News, Summer 1968, p. 14.

Last, Martin, "Reviews and Previews: Richard Diebenkorn," Art News, February 1969, p. 13.

Arnason, H. Harvard, History of Modern Art: Paintings, Sculpture, Architecture, (New York: Harry N. Abrams, 1968).

Kramer, Hilton, "Diebenkorn Marries Skill to Feeling," The New York Times, January 4, 1969, p. 23.

Tillim, Sidney, "The Reception of Figurative Art: Notes on a General Misunderstanding," Artforum, February 1969, pp. 30-33.

.../...

RICHARD DIEBENKORN
Selected Bibliography (continued):

Mellow, James R., "New York Letter," Art International, March 20, 1969, pp. 56-60.

Glueck, Grace, "Open Season, New York Gallery Notes," Art in America, September - October 1969, pp. 116-120.

Garver, Thomas H. "Los Angeles: Ricahrd Diebenkorn, Los Angeles County Museum," Artforum, September 1969.

E[dgar], N[atalie], "Reviews and Previews: Richard Diebenkorn," Art News, November 1969, p. 14.

Geldzaher, Henry, New York Painting and Sculpture: 1940-1970, (New York: E. P. Dutton & Co., 1969).

Anon., "In the Galleries: Richard Diebenkorn," Arts Magazine, December 1969 - January 1970, p. 64.

Baker, Kenneth, "Ocean Park Series," The Christian Science Monitor, January 14, 1970, p. 8.

Fenton, Terry, "New York," Artforum, January 1970, pp. 64-65.

Ratcliff, Carter, "New York Letter," Art International, January 20, 1970, pp. 96-97.

Mendelowitz, Daniel M., A History of American Art, (New York: Holt, Rinehart and Winston, 1970).

Plagens, Peter, "Los Angeles," Artforum, April 1971, p. 84.

E[dgar], N[atalie], "Reviews and Previews: Richard Diebenkorn," Art News, April 1971, p. 10.

Baker, Kenneth, "New York," Artforum, May 1971, pp. 74-75.

Shirey, David L., "From Diebenkorn, Exhilarating Show," The New York Times, December 4, 1971, p. 27.

Davis, Douglas, "Gallery Hopping in New York," Newsweek, December 27, 1971, pp. 36-37.

Hancock, Marianne, "Richard Diebenkorn," Arts Magazine, April 1971, (review of exhibition at Poindexter), p. 89.

R[osenstein], H[arris], "Reviews and Previews: Richard Diebenkorn," Art News, December 1971, p. 14.

Ashton, Dore, "Richard Diebenkorn's Paintings," Arts Magazine, December 1971 - January 1972, pp. 35-37.

Elderfield, John, "Diebenkorn at Ocean Park," Art International, February 20, 1972, pp. 20-25.

Lanes, Jerrold, "Richard Diebenkorn: Cloudy Skies over Ocean Park," Artforum, February 1972, pp. 61-63.

Ratcliff, Carter, "New York Letter," Art International, February 26, 1972, p. 52.

Wolmer, Denise, "In the Galleries: Diebenkorn—Marlborough," Arts Magazine, February 1972, p. 58.

Kramer, Hilton, "The Return of 'Handmade' Painting," The New York Times, April 30, 1972, p. 23.

McCann, Cecilie N., "The Ocean Park Series," Artweek, October 21, 1972, p. 7.

.../...

RICHARD DIEBENKORN
Selected Bibliography (continued):

Mills, Paul C. "Richard Diebenkorn: Painting Against the Tide," Saturday Review of the Arts," November 1972, pp. 55-59.

Albright-Knox Art Gallery, Contemporary Art 1942-1972: Collection of the Albright-Knox Art Gallery, (New York: Praeger Publishers, 1972).

Dunham, Judith L, "A Period of Exploration," Artweek, September 15, 1973, pp. 1,15.

Buri, James, "Round the Galleries: Every Wrinkle, Crease and Flaw," Apollo, December 1973, p. 506.

Plagens, Peter, "Reviews," Artforum, December 1973, pp. 91=92.

Wright, Barbara, "Diebenkorn," Arts Review, December 15, 1973, p. 867.

Wilmerding, John, editor, The Genius of American Painting, (London: Weidenfeld and Nicholson, 1973).

Marle, Judy, "UK Reviews Richard Diebenkorn," Studio International, January 1974, p. 39.

Denvir, Bernard, "London Letter," Art International, February 20, 1974, p. 33.

Anon., "Statements: Richard Diebenkorn," Studio International, July-August 1974, p. 14.

Boyle, Richard J. American Impressionism, (Boston: New York Graphic Society, 1974).

Wilson, William, "Diebenkorn at Corcoran Gallery," Los Angeles Times, February 17, 1975, p. 5.

Gresen, Sara, "Richard Diebenkorn: Before and Behind the Eye," Arts Magazine, June 1975, pp. 79-81.

Albright, Thomas, "The Nation San Francisco: Spin-Off," Art News, Summer 1975, pp. 113-114.

Perrone, Jeff, "Reviews," Artforum, Summer 1975, p. 79.

Marmer, Nancy, "Los Angeles: Richard Diebenkorn at James Corcoran," Art in America, July-August, 1975, p. 110.

Russell, John, "The Radiance of Diebenkorn Paintings," The New York Times, December 6, 1975, p. 25.

Kingsley, April, "Ocean Park is Dead," The SoHo Weekly News, December 25, 1975, p. 18.

Ratcliff, Carter, "New York Letter," Art International, February - March 1976, pp. 37-40.

Hazlett, Gordon J, "An Incredibly Beautiful Quandary," Art News, May 1976, pp. 36-38.

Zalkind, Simon, "Richard Diebenkorn, Stephen Edlich, Robert Motherwell," Arts Magazine, September 1976, p. 9.

Brown, Gordon, "Robert Motherwell/Richard Diebenkorn/Stephen Edlich," Arts Magazine, November 1976, p. 18.

Simon, Jeff, "Uncommon Concern for Truth in Art as shown by Diebenkorn," Buffalo Evening News, November 16, 1976, p. 69.

Bannon, Anthony, "Diebenkorn Art Defies Search for Conformity," Buffalo Evening News, November 17, 1976, p. 70.

Russell, John, "Diebenkorn's Shining Achievement," The New York Times, December 5, 1976, p. 33.

Cavaliere, Barbara, "Three Generations of American Painting," Arts Magazine, December 1976, p. 38.

.../...

RICHARD DIEBENKORN
Selected Bibliography (continued):

Perrone, Jeff, "Reviews," Artforum, December 1976, pp. 73-74.

Hazlett, Gordon J., "Problem Solving in Solitude," Art News, January 1977, pp. 76-79.

Kingsley, April, "Real Alternatives: Richard Diebenkorn and Stephen Greene," The Soho Weekly News, January 20, 1977, pp. 20,25.

Findser, Own, "Diebenkorn: A Rebel Against Rebellion," The Cincinnati Enquirer, February 6, 1977, p. F6.

Tuchman, Maurice, "Richard Diebenkorn: The Early Years," Art Journal, Spring 1977, pp. 206-20.

Hopkins, Budd, "Diebekorn Reconsidered," Artforum, March 1977, pp. 37-41.

Lewis, JoAnn, "Diebenkorn: Growth of an Artist," The Washington Post, April 16, 1977, pp. B1, B4.

Forgey, Benjamin, "Three Different Diebenkorns," The Washington Star, April 17, 1977, pp. 20-21.

Glueck, Grace, "Swirl of the Golden West," The New York Times, June 10, 1977, p. 20.

Tallmer, Jerry, "Diebenkorn: Painter Against the Grain," New York Post, June 11, 1977, p. 2

Kramer, Hilton, "Diebenkorn's Mastery," The New York Times, June 12, 1977, p. 25.

Kramer, Hilton, "Diebenkorn Show Organized Here, Hit in Gotham," Courier Express, June 12, 1977, p. 32.

Stevens, Mark, "Amazing Grace," Newsweek, June 20, 1977, pp. 83-85.

Zimmer, William, "Diebenkorn: Conquered Territories," The SoHo Weekly News, June 23, 1977, p. 20.

Olson, Robert J. M., "Thus Spake Diebenkorn," The SoHo Weekly News," June 23, 1977, pp. 20, 47.

Hughes, Robert, "California in Eupeptic Color," Time, June 27, 1977, p. 58.

Bourdon, David, "In the Realm of Sensuous Color," Village Voice, June 27, 1977, p. 85.

Raynor, Vivien, "Diebenkorn's Shifting Styles," The New Leader, July 18, 1977, pp. 25-26.

Seldis, Henry J., "A Look at Diebenkorn, Past and Present," Los Angeles Times, August 7, 1977, pp. 18-19.

Ianko-Starrels, Josine, "30 Years of Diebenkorn," Los Angeles Times, August 7, 1977, p. 83.

Seldis, Henry J., "Diebenkorn's Triumphant Retrospective," Los Angeles Times, August 21, 1977, pp. 1, 78-79.

Larsen, Susan C., "Richard Diebenkorn's Retrospective," Artweek, August 27, 1977, pp. 1,20.

Busche, Ernest, "Richard Diebenkorn," Das Kuntswerk, October 1977, pp. 43-44.

Coffelt, Beth, "Doomsday in the Bright Sun," San Francisco Sunday Examiner & Chronicle, October 16, 1977, pp. 43-44.

Shere, Charles, "The Geometry of Richard Diebenkorn," Oakland Tribune, October 16, 1977, pp. 1-E, 20-E.

.../...

RICHARD DIEBENKORN
Selected Bibliography (continued):

Gold, Ann, "Diebenkorn magic returns to the Oakland Museum," San Francisco Magazine, October 1977, pp. 108-110.

Marmer, Nancy, "Richard Diebenkorn: Pacific Extensions," Art in America, January - February 1978, pp. 95-99.

Marphy, Richard, "A Painting Should Have Flex," Horizon, July, 1978, pp. 66-71.

Anon., "Richard Diebenkorn—MacDowell Medalist August 20th," Colony Newsletter, MacDowell Colony, Peterborough, New Hampshire, Summer 1978.

Buck, Robert T., "Richard Diebenkorn: the Ocean Park Paintings," Art International, Summer 1978, pp. 29-34, 60.

Raynor, Vivien, "Diebenkorn Refines His Vision," The New York Times, May 25, 1979, p. C24.

Hale, Niki, "Diebenkorn's Ocean Park," Art/World, May 1979, pp. 1, 15.

Westfall, Stephen, "Richard Diebenkorn: Forms and Feelings in Line," Artweek, July 14, 1979, pp. 1, 16.

Anon., "New Editions," Art News, September 1979, p. 38.

Russell, John, "Critic's Notebook: Art in a City of Angels," The New York Times, December 10, 1979, p. C15.

Hughes, Robert, "10 Years that Buried the Avant-Garde," The Sunday Times Magazine, December 30, 1979, pp. 16-21, 41-47.

Hinson, Tom E., "Recent Paintings by Richard Diebenkorn and Jack Tworkov," The Bulletin of the Cleveland Museum of Art, February 1980, pp. 31-40.

Foster, Hal, "Richard Diebenkorn, Knoedler Gallery," Artforum, February 1981, pp. 74-75.

Forgey, Benjamin, "The Clarity of the Corcoran Biennial," The Washington Star, February 22, 1981, pp. E1-2.

Murry, Jesse, "Richard Diebenkorn," Flash Art, January/February, 1981, pp. 50-51.

Ricky, Carrie, "Review, Whitney Museum of American Art; Three by Four," Artforum, March 1981, p. 85.

Brown, Betty, "Richard Diebenkorn: L.A. Louver," Arts Magazine, February 1983, p. 46.

Cecil, Sarah, "New Editions: Richard Diebenkorn," Art News, April 1983, p. 87.

Raynor, Vivien, "Art: Paintings on Paper by Richard Diebenkorn," The New York Times, May 18, 1984, p. C18. (review of an exh. at M. Knoedler & Co., Inc.)

Wolff, Theodore F., "Diebenkorn's quiet consistency puts him above art's changing tides," The Christian Science Moniter, May 21, 1984, p. 25. (review of an exh. at M. Knoedler & Co., Inc.)

McClelland, Donald R., "Discoveries in American Art," Studio International, Vol. 197, No. 1005, 1984, pp. 4-9.

Kuspit, Donald, "RICHARD DIEBENKORN, Knoedler Gallery," Artforum, November 1984, pp. 102-103.

Albright, Thomas, Art in the San Francisco Bay Area 1945-1980, An Illustrated History, (Berkeley, California: University of California Press, 1984).

RICHARD DIEBENKORN
Selected Bibliography (continued):

Russell, John, "Richard Diebenkorn," The New York Times, November 22, 1985,

Wolff, Theodore F. "Original voices in art," The Christian Science Monitor, November 25, 1985, pp. 35, 40.

Hultberg, John. "Richard Diebenkorn's New Paintings At Knoedler," Art/World, November 1985, pp. 1, 11.

Gardner, Paul, "When Is a Painting Finished?" ARTnews, November 1985, pp. 89-99. (Diebenkorn statement pp. 96-97)

Cusick, Margaret M., "Diebenkorn's World," The News, November 27, 1985, p. 19.

Anon. "Arts Academy Elects Diebenkorn, Salisbury," The New York Times, December 6, 1985, p. C36.

Heartney, Eleanor, "Richard Diebenkorn, Knoedler," ARTnews, January 1986, p. 125.

Larson, Susan, "Cultivated Canvases," Artforum, January 1986, pp. 66-71.

Peterson, Ivars, "Computing Art," Science News, March 1, 1986, pp. 138-140. (and cover illustration).

Anon. "New Prints by Richard Diebenkorn and others(Crown Point Press)," The New York Times, May 9, 1986.

Nadelman, Cynthia, "Richard Diebenkorn: California on Canvas," Elle, September 1986, p. 159.

Gruen, John, "Artist's Dialogue: Richard Diebenkorn," Architectural Digest, November 1986, pp. 52, 56, 60, 60A.

Great American Artists; The Skowhegan Medal Recipients. New York: Alpine Fine Arts Collection, Ltd., in conjunction with the Skowhegan School of Painting & Sculpture, 1984, pp. 72-73.

Gruen, John. "Richard Diebenkorn: The Idea is to Get Everything Right," ARTnews, November 1986, pp. 80-87.

Conrad, Barnaby III, "Los Angeles: The New Mecca," Horizon, January/February 1987, pp. 17-30.

RICHARD DIEBENKORN

Major Catalogues and Publications:

Richard Diebenkorn, 38th Venice Biennial, 1978, United States Pavilion, (New York: Rizzoli International Publications, Inc., 1978).

Richard Diebenkorn: Paintings and Drawings, 1943-1980, (New York: Rizzoli International Publications, Inc.; and, Buffalo: The Albright-Knox Art Gallery, 1980).

Richard Diebenkorn: Etchings and Drypoints, 1949-1980, (Houston: Houston Fine Art Press, 1981).

Richard Diebenkorn: Works on Paper, edited by Richard Newlin. (Houston: Houston Fine Arts Press, 1987).

RICHARD DIEBENKORN

Honors, Awards, and Professional Memberships:

member: National Council on the Arts.
member: National Institute of Arts and Letters, elected 1967.
Gold Medal, Pennsylvania Academy of the Fine Arts, 1968.
Edward MacDowell Medal, 1978; The MacDowell Colony, Petersborough, New Hampshire.
Skowhegan Medal for Painting, 1979; Skowhegan School of Art.
member: American Academy of Design.
member: American Academy of Arts and Letters, elected 1985.

Publications by the Artist:

"Drawing," 1965.
"Ocean Park #24," Art Now, January 1970, n.p.
"David Park," exhibition brochure of 1985 Salander-O'Reilly Galleries, Inc., New York.

ONE-MAN

AUGUST 21, 1977

Diebenkorn's Triumphant Retrospective

BY HENRY J. SELDIS

● Rarely has a retrospective of a contemporary painter been such an unqualified triumph as the current Richard Diebenkorn exhibition at the County Museum of Art. It allows us to pursue the development of his prodigious young talent to mature mastery. With an amazing continuity, this artist's predilections led him from landscape-derived abstractions through a period of vigorously figurative works to the nonrepresentational Ocean Park paintings which have occupied him since he moved his studio to that location a little over a decade ago.

Whatever his style, Diebenkorn has never divorced himself from the visual experience offered by the environments of his life, although as a visual poet of the highest order he has looked within as well as around himself.

This revealing retrospective demonstrates with what force this artist manages to convey the essence of his visual experiences through single-minded concentration and an absolute integrity rarely encountered in the art of our time. I agree with those who consider Diebenkorn to be among a handful of top artists in the world who pursue painting within the context of its tradition and manage to meaningfully expand that tradition in a highly individualistic manner.

A constant endeavor to balance color and composition has fascinated the artist from the very beginning. Even the seemingly nonobjective Ocean Park paintings

Please Turn to Page 78

Los Angeles Times CALENDAR PAG
SUNDAY, AUGUST 21, 1977

Art

Diebenkorn Paintings: 33 Years of Integrity

Continued from First Page

as well as his bold figurative work in no way detract from Diebenkorn's fundamental stance as an abstractionist in the literal sense of that word.

"All paintings start out of a mood, out of a relationship of things or people, out of a complete visual impression," Diebenkorn insists.

"To call this impression abstract seems to me often to confuse the issue. Abstract means literally to draw from or to separate. In this sense every artist is abstract, for he must create his own work from his visual impressions. A realistic or nonobjective approach make no difference. The result is what counts."

●

The selective result of more than 30 years of work fills the LACMA's Hammer Gallery in one of the clearest installations seen in that space for some time. The impact of the paintings and drawings is greatly aided by the white walls, although there is some crowding.

The first painting in the show is a 1943 student work titled "Palo Alto Circle" in which Diebenkorn pays tribute to the realism of Edward Hopper but already imposes his very own sense of light and shadow which is to play such a central

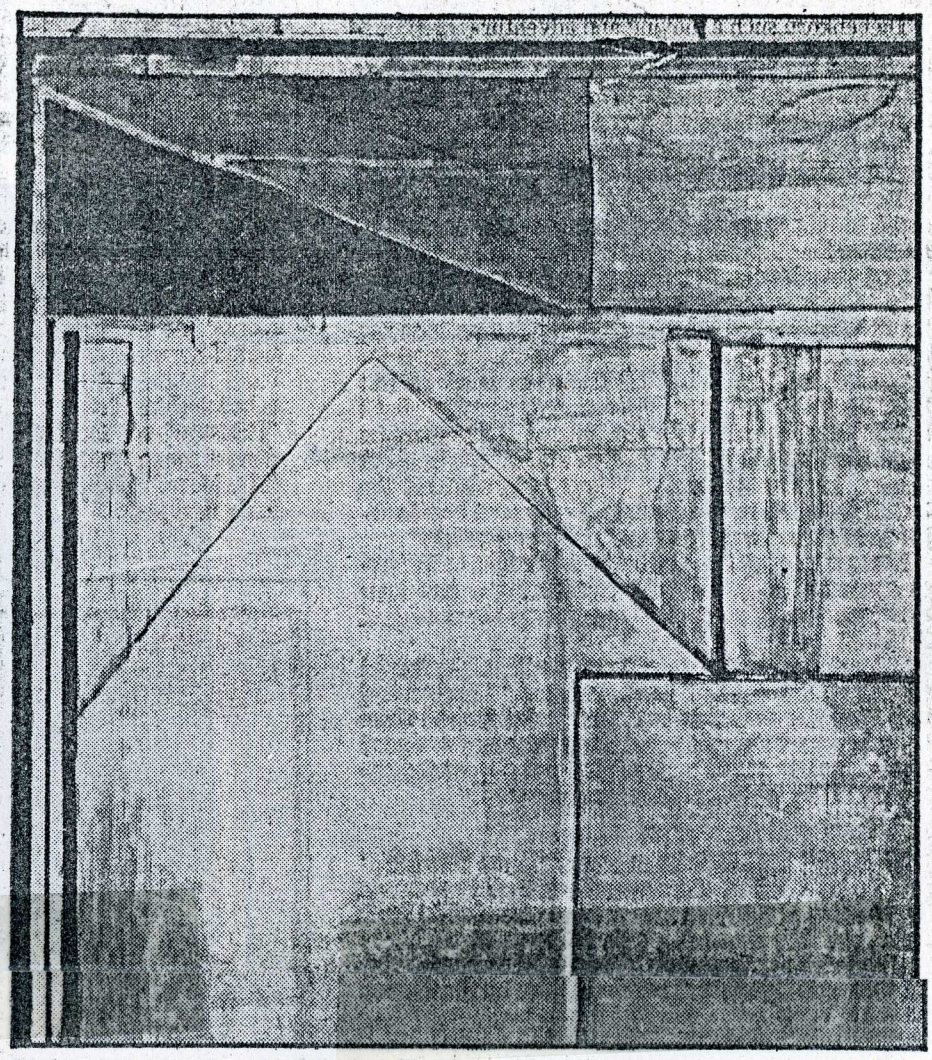
of the location, as in the ochre sandiness in "Albuquerque 1."

As he never entirely abandoned referential elements in his impressive Abstract Expressionist paintings (as arbitrary though some of them were), it does not seem surprising or inconsistent in retrospect to see Diebenkorn move to a more direct exploration of landscape and figurative painting in a forceful, often highly emotive manner, since even some of his Urbana abstractions contain recognizable passages of landscape painting.

By the mid-'50s Diebenkorn made quite a stir by turning vigorously to the exploration of landscape and figure both in his powerful paintings and his extremely skillful drawings.

At the time, this switch brought an avalanche of abusive criticism on the mild-mannered but strongly determined artist. Never aiming to be a controversial figure, he became one by his temporary option for representational painting and by his eventual return to nonrepresentational painting. Diebenkorn's determinedly independent course adds up to a remarkable consistency as revealed here.

The force of his colors and in his brush strokes makes such paintings as "Girl and Three Coffee Cups" almost three-dimen-



Richard Diebenkorn's "Ocean Park No. 94" was completed last year.

chairs. "Interior With View of Building 1962" already seems to contain the germinal notion for the Ocean Park paintings which commenced five years later.

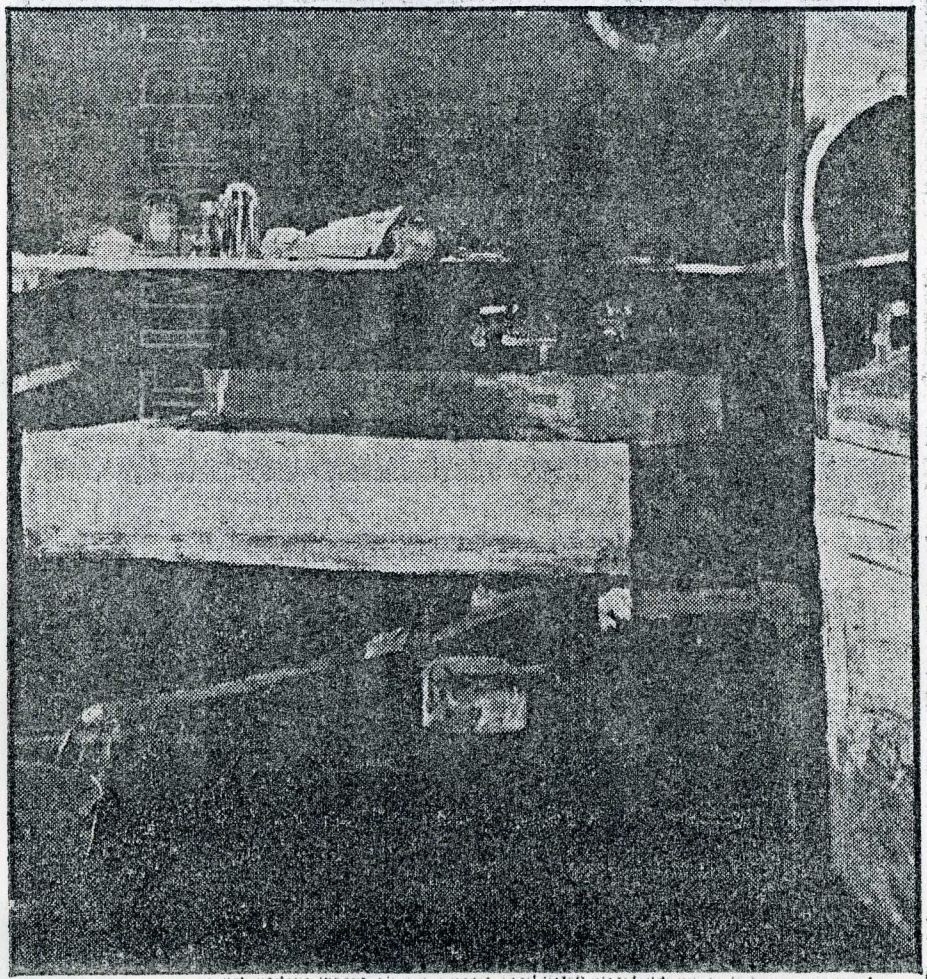
Still another facet of Diebenkorn's ex-

Diebenkorn's prolific creativeness.

Deliberately as the Ocean Park paintings are structured, they also often convey elusiveness, almost a feeling of ambiguity. But the best are remarkably.

role in his later figurative period.

The kind of Abstract Expressionism with which Diebenkorn became involved in the '50s was less strident, less influenced by Surrealist or Automatist notions than that practiced by the New York School. In his particular case the forms almost always had landscape or biomorphic origins, while his color frequently related to the specific character



Diebenkorn's "Corner of Studio Sink" is in LACMA's Hammer Gallery.

sional in appearance, while this artist's preoccupation with projecting a particular mood of the moment is exceptionally strong in the widely reproduced canvas titled "Girl on a Terrace." Brilliant contrasts of light and color were used and even consciously exaggerated in such powerful images as "Woman on Porch 1958," where this observation of nature is accented by the violet shadows under the

pressiveness is found on the wall which contains the large painting of his studio sink and several small yet exceedingly engaging and amazingly powerful still lifes of everyday objects, fruits and tools. And everywhere we find selections of the artist's seemingly facile yet always enormously challenging drawings, be they fractured or harmonious in nature.

In 1964 Diebenkorn saw a number of Matisse paintings on a trip to Russia. Since then Matisse, along with Mondrian, has been a readily acknowledged influence for the artist but one that was assimilated by him rather than superficially exploited. Most evident of his desire to pay tribute to Matisse is the painting titled "Recollections of a Visit to Leningrad" in which he manages to pay homage to his artistic ancestor and reassert his own growing mastery as well. There is also an overt acknowledgment of Matisse's decorativeness on the wall of Diebenkorn's "Large Still Life 1966," and further reference is made to some of Matisse's most seductive work in "Window" of 1967.

●

Much can be said about the aerial perspective and strong play of light and shadow that Diebenkorn employed in some of the most memorable of his figurative and landscape paintings which seem almost blatant compared to the overall sensibility of many later Ocean Park paintings. But this artist was then engaged in balancing numerous pictorial elements in an almost precarious manner, whereas the final aim of the most successful of the Ocean Park series are a vital stillness.

That visual experience still underlies even the most seemingly nonobjective of the Ocean Park paintings is clearly and ingeniously demonstrated by the juxtaposition of two drawings called "View From Studio, Ocean Park" with the adjoining paintings "Ocean Park No. 88" and "Ocean Park No. 94." The entire series of paintings looks outward as well as inward and represents the culmination to date of

harmoniously whole, whether they include attempts at illusionistic space or just walls of many veils of color in which changes and corrections often are deliberately retained.

Atmosphere and mood are the key to these remarkable achievements, which differ from each other in content as much as their format relates them to each other. Everywhere drawings seem to serve Diebenkorn as road maps for these series, full of surprises as they must be even for him, in the process of creating them.

Some like No. 27 seem to invite you to step into them, others have a great elan and upward thrust such as No. 14 and No. 16. In No. 68 we find brilliant marine colors, in others like No. 43 there seems almost a struggle between color and compositional intent. In fact, most of these finally peaceable works show evidence of having been a battlefield for the artist. Solidities are balanced with ephemeral elements.

Mist, refractions, fogs and reflections all seem to become ingredients of the Ocean Park paintings, which must be counted among the most brilliant painting achievements of our time. The subtle nuances of No. 14 are especially appealing to me as are many of the works in which the underpainting remains an integral part of the surface. In No. 87 the artist seems to play off the solidity of the painting's construction against the ephemeral airs its tonalities project. One of the most remarkable balancing feats occurs in No. 30 with the sumptuous green dominating its right side without tilting the coloristic or compositional balance of this remarkable work.

LACMA's own Diebenkorn, reproduced on its poster, is one of those Ocean Park paintings where the greatest interplay of colors occurs on the very upper border.

Diebenkorn's mature consideration is about space as much as about form. He has gone on record as being concerned with "significant space." What makes

Diebenkorn such a moving and adventurous artist to me is his fulfilled intent to work in a tradition without being bound by it, to be contemporary not by being merely novel but by pushing out the frontiers of the traditions of painting which nourished him and which he respects. With all his changes of overt direction, it is the concentration and consistency in the large body of works here that explain his rise to a world figure.

To me Diebenkorn remains romantic, even lyrical, in most of his work. Some of the most mysterious Ocean Park paintings come close in spirit to a very American transcendentalism. They possess a spiritual power that goes beyond the finely honed intellect that has produced them. As much as they are of the moment, they appear to be meant to last.

Privacy seems to be an especially valuable commodity to Diebenkorn's art and life. The worldwide fame is not apt to make him a traveling celebrity. It is more likely to see him spend even more hours in his Ocean Park studio. ●

The exhibition continues through Sept. 25. It was organized by Robert T. Buck Jr. and Lind L. Cathcart of the Albright-Knox Art Gallery, Buffalo. It was installed here by LACMA senior curator Maurice Tuchman and curator Stephanie Baron. An excellent catalogue contains essays by Gerald Nordland, Buck, Cathcart and Tuchman. ●



A detail of "Woman by a Window" painted by Diebenkorn in 1957.

Become an Artist, too!
In just 3 hours a week you can learn to draw and paint beautifully at Mission : Renaissance
Call 469-2227 and find out.
• Free Parking • Individual Instruction

Haggenmaker's
MCC PENTHOUSE GALLERY
WATERCOLORS/PEN & INK EXHIBIT
Gilbert, Dahlgren, DeDecker, DeWinne, Morrow, Luongo
Marina City Club PH23C
4333 Admiralty Way
Marina del Rey, CA
Gallery Hours
Wed/Thurs/Sun (Noon-5:00)
(213) 822-7087

ART AUCTION
No Starting Bid Higher Than $25.00
Unusual investment values by
Chagall, Rockwell, Neiman, Hundertwasser, Vasarely, Mird, Kelly, King, Alvar, Misha, Boulanger, Roberton, Calder and many others.
Sunday, August 21, 1977
Preview—11:30 AM Auction—1:00 PM
Los Angeles Marriott Hotel
(Century Blvd. Near L.A. Airport)
California Auction Services—(714)-830-7235
Vaughan Bigalow—Auctioneer
Bankamericard, MasterCharge, Personal Checks

André Vignoles
FOUR DAY PUBLIC AUCTION
DEALERS, DECORATORS, COLLECTORS AND INVESTORS ARE URGED TO

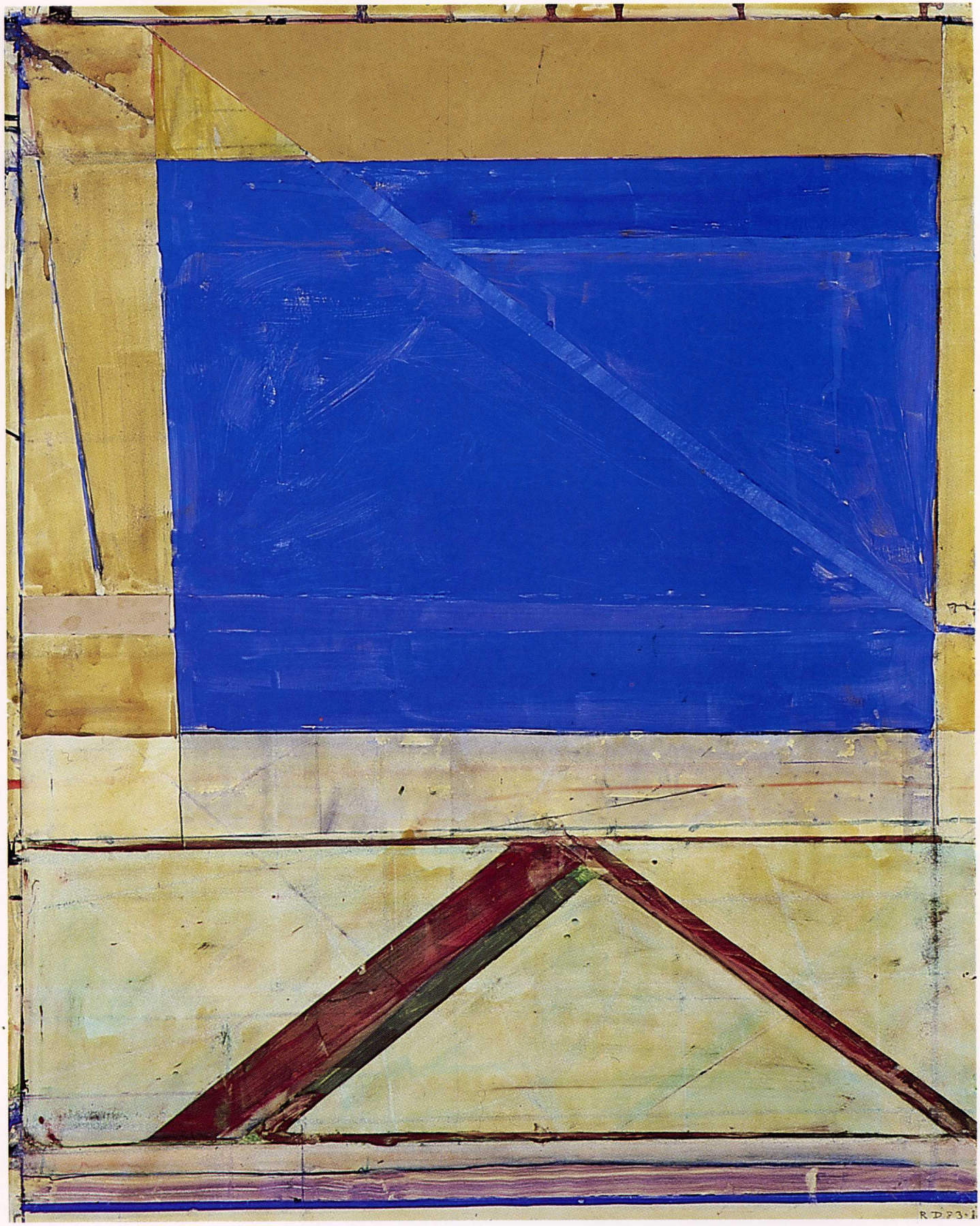
Contemp. Art ht

DIEBENKORN

SMALL PAINTINGS FROM OCEAN PARK



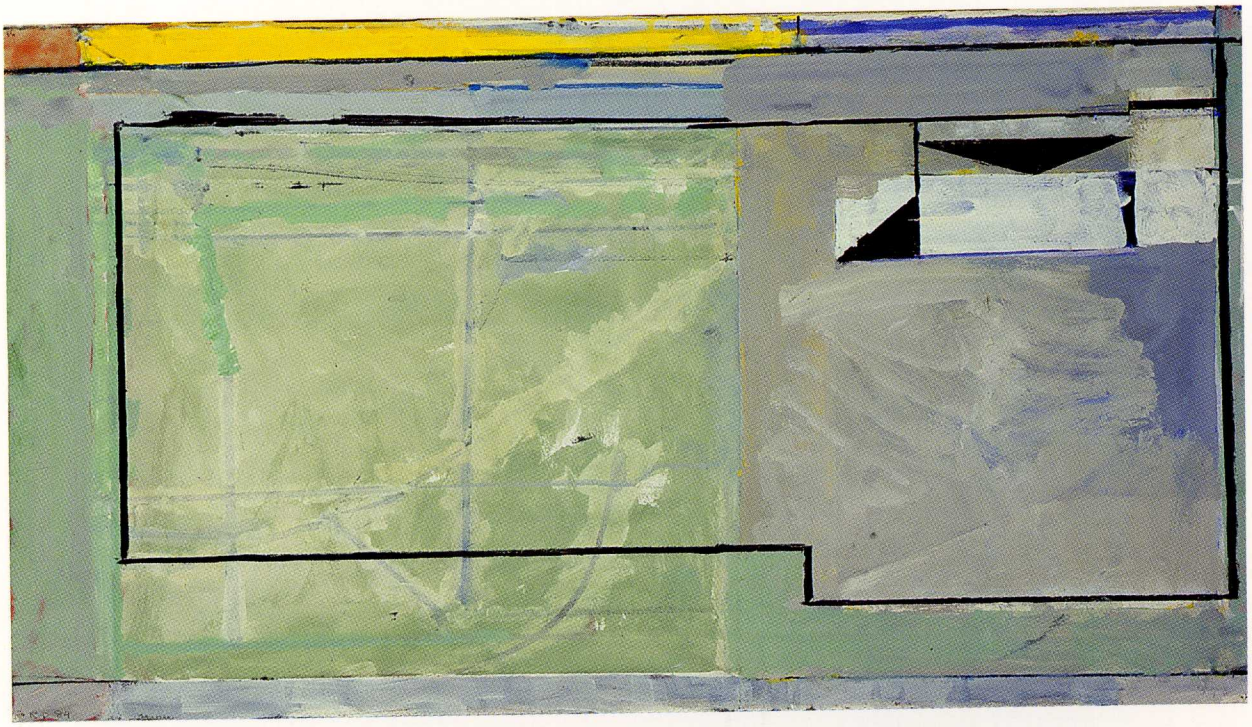




Richard Diebenkorn



2. Untitled #10, 1983, 42 x 25 in.



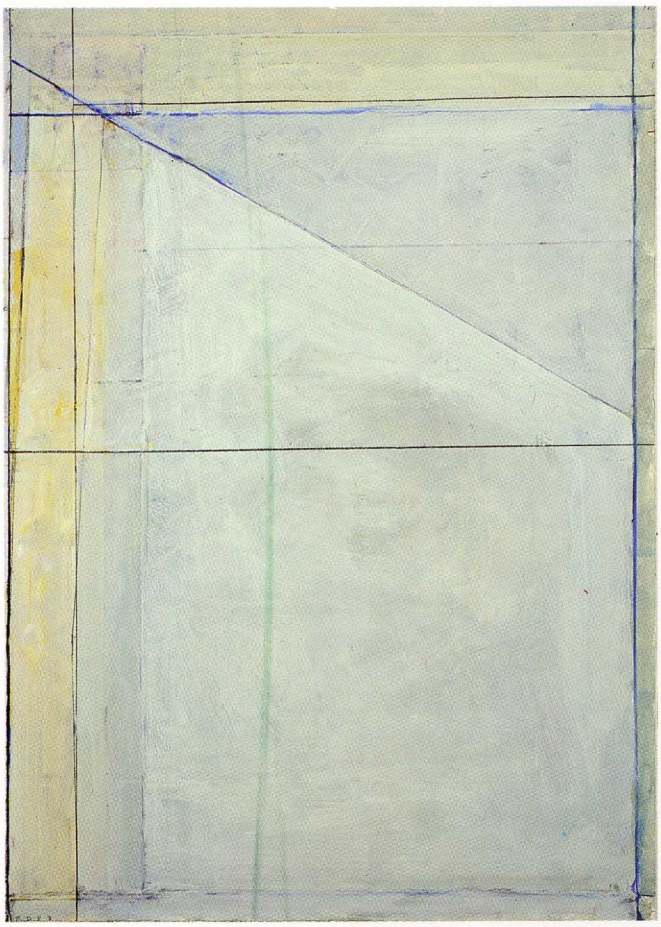
3. Untitled #28, 1984, 21¾ x 41¼ in.



4. Untitled #27, 1984, 25 x 38 in.



5. Untitled #12, 1983, 38 x 25 in.



6. Untitled #6, 1983, 36 x 26 in.



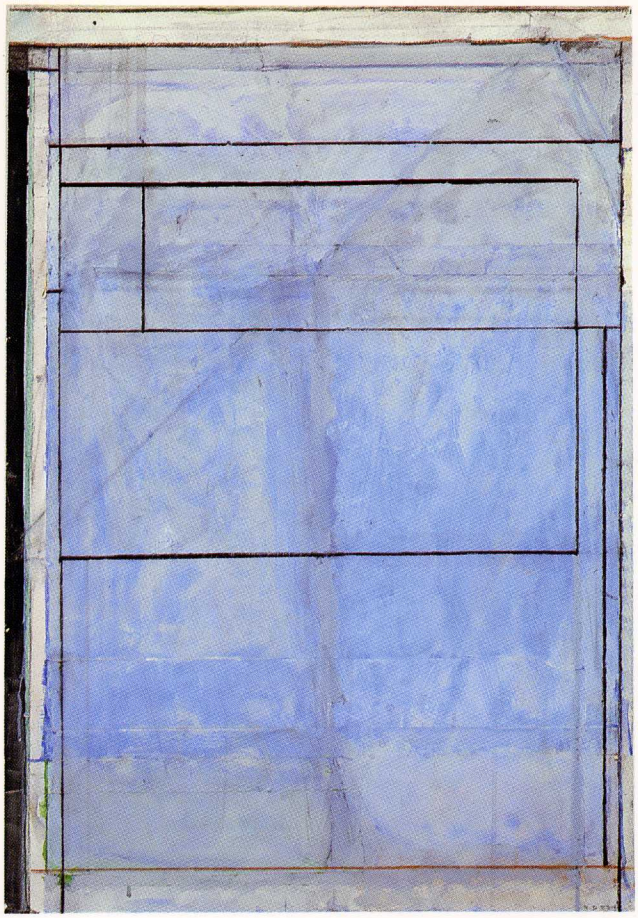
7. Untitled #17, 1984, 38 x 25 in.



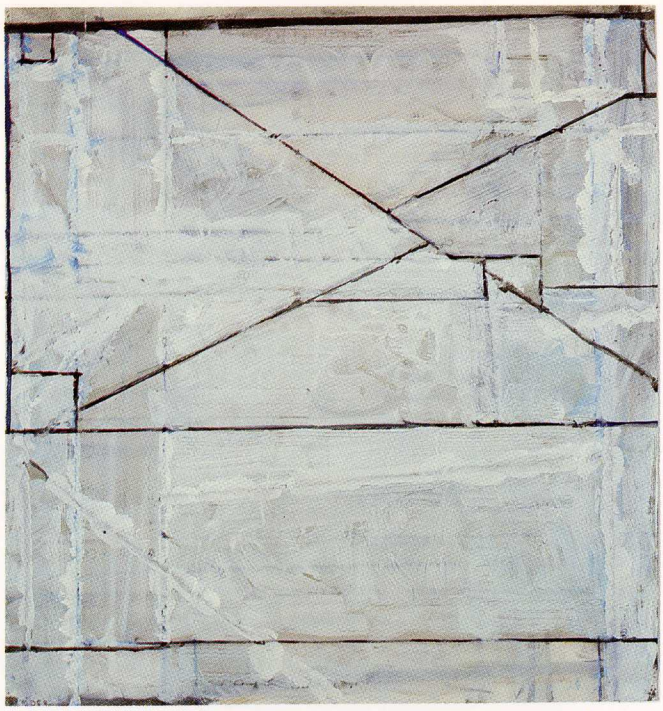
8. Untitled #35, 1984, 38 x 25 in.



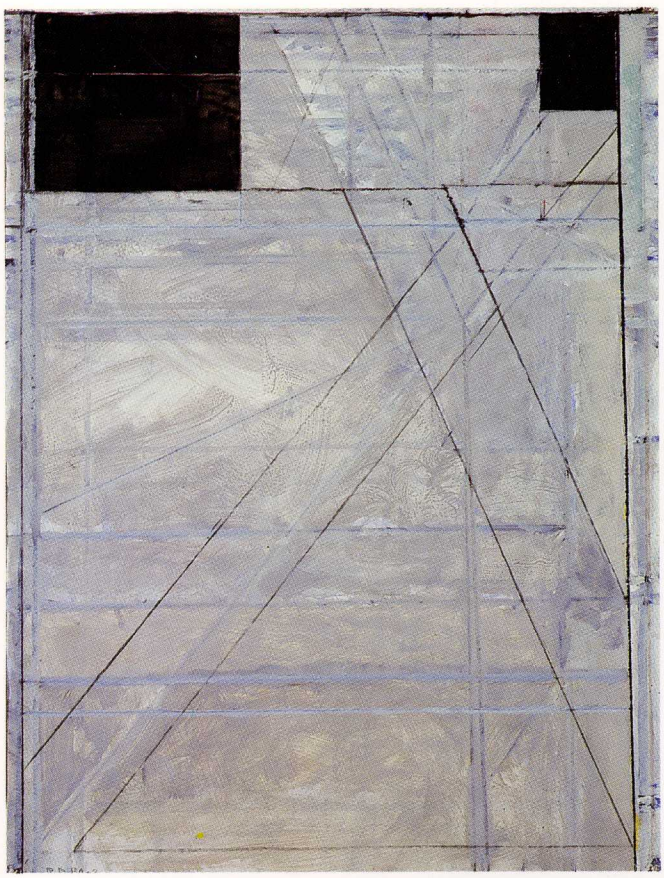
9. Untitled #32, 1984, 38 x 26 in.



10. Untitled #15, 1983–84, 37 x 26 in.



11. Untitled #11, 1983, 22 x 21 in.



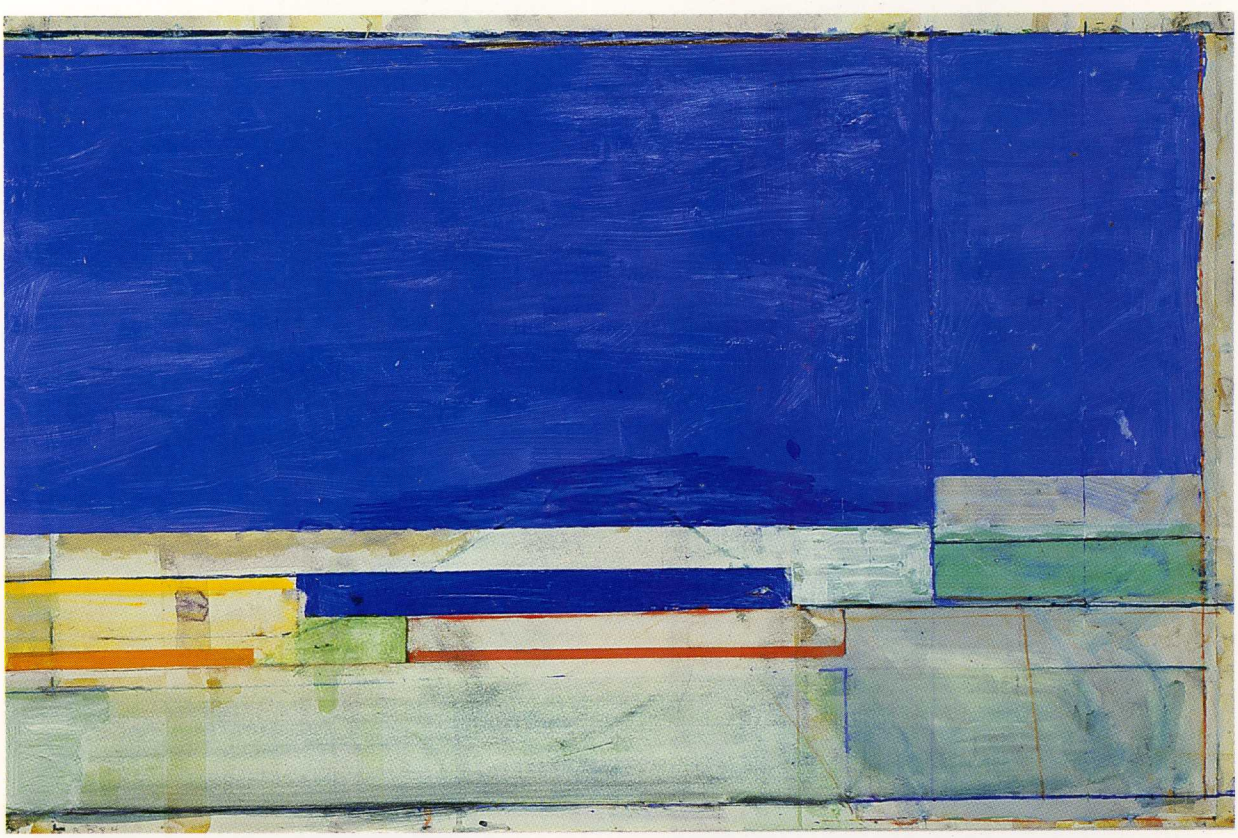
12. Untitled #9, 1983, 25 x 19 in.



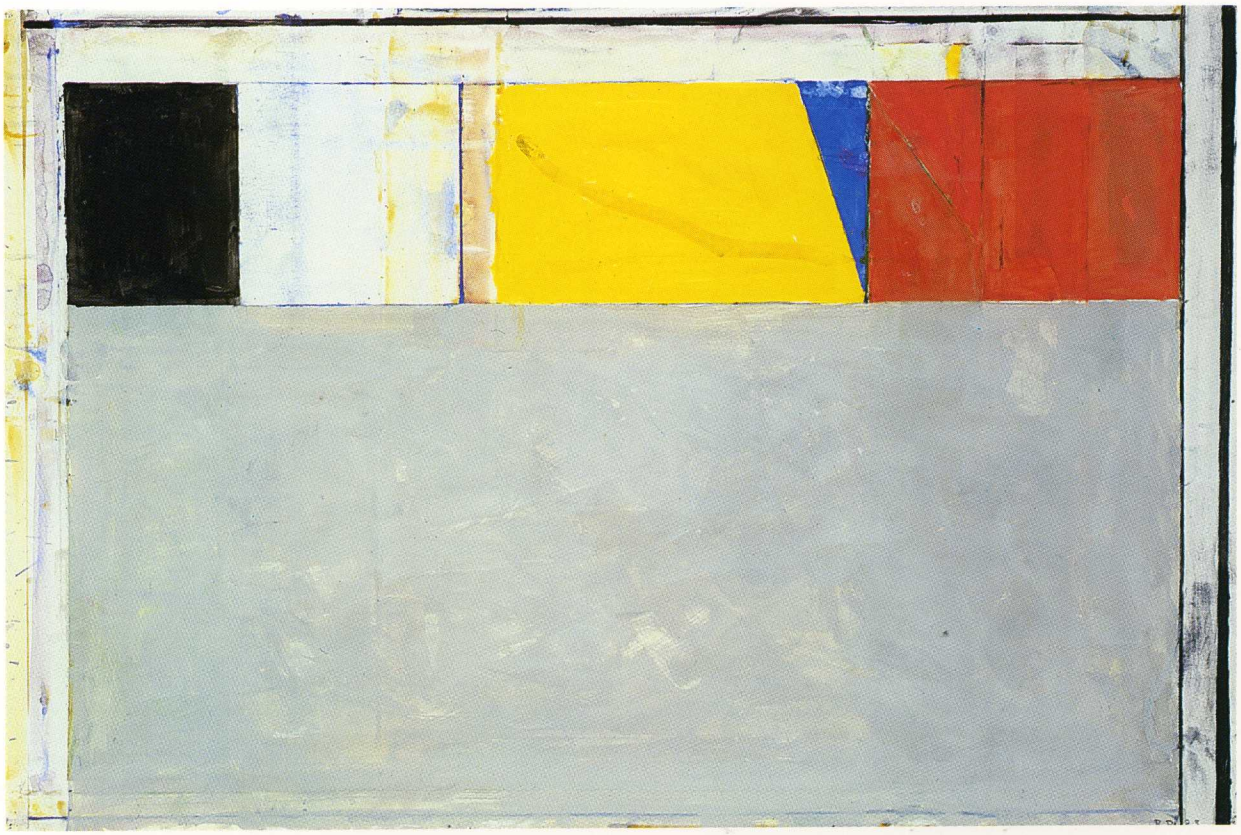
13. Untitled #22, 1984, 33 x 25 in.



14. Untitled #13, 1983, 25 x 36 in.



15. Untitled #19, 1984, 25 x 38 in.



16. Untitled #8, 1983, 25 x 38 in.



17. Untitled #37, 1984, 25 x 38¾ in.



18. Untitled #21, 1984, 36 x 25 in.



19. Untitled #3, 1983, 38 x 25 in.



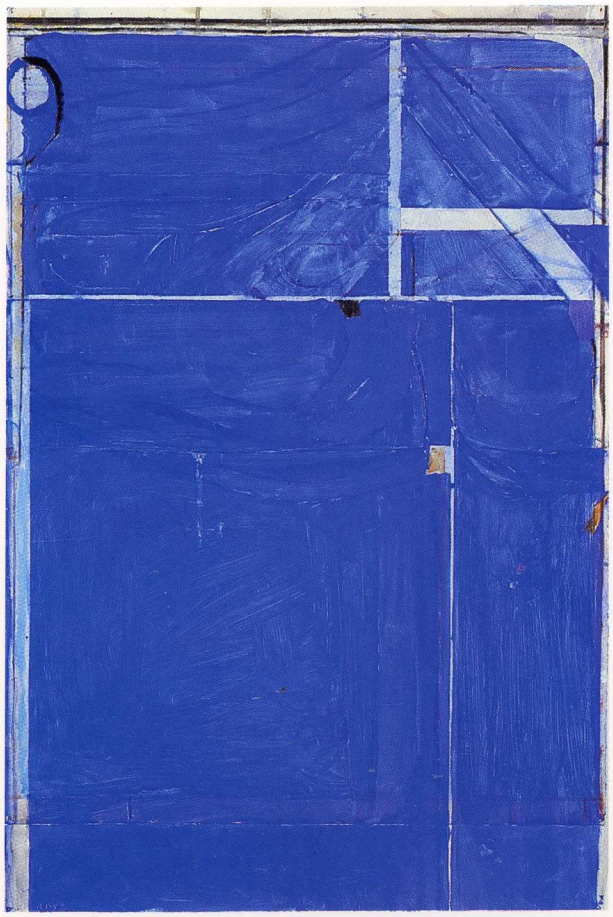
20. Untitled #14, 1983, 38 x 25 in.



21. Untitled #4, 1983, 38 x 25 in.



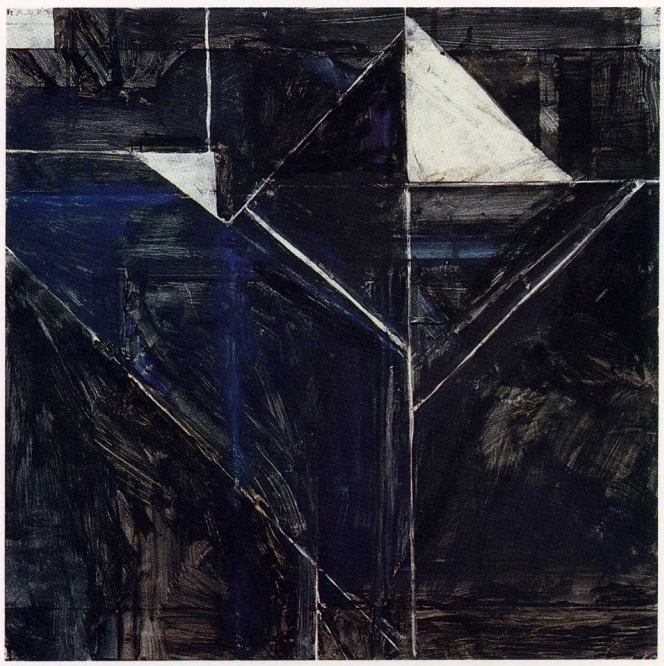
22. Untitled #1, 1982, 29 x 25 in.



23. Untitled #2, 1982, 33 x 22½ in.



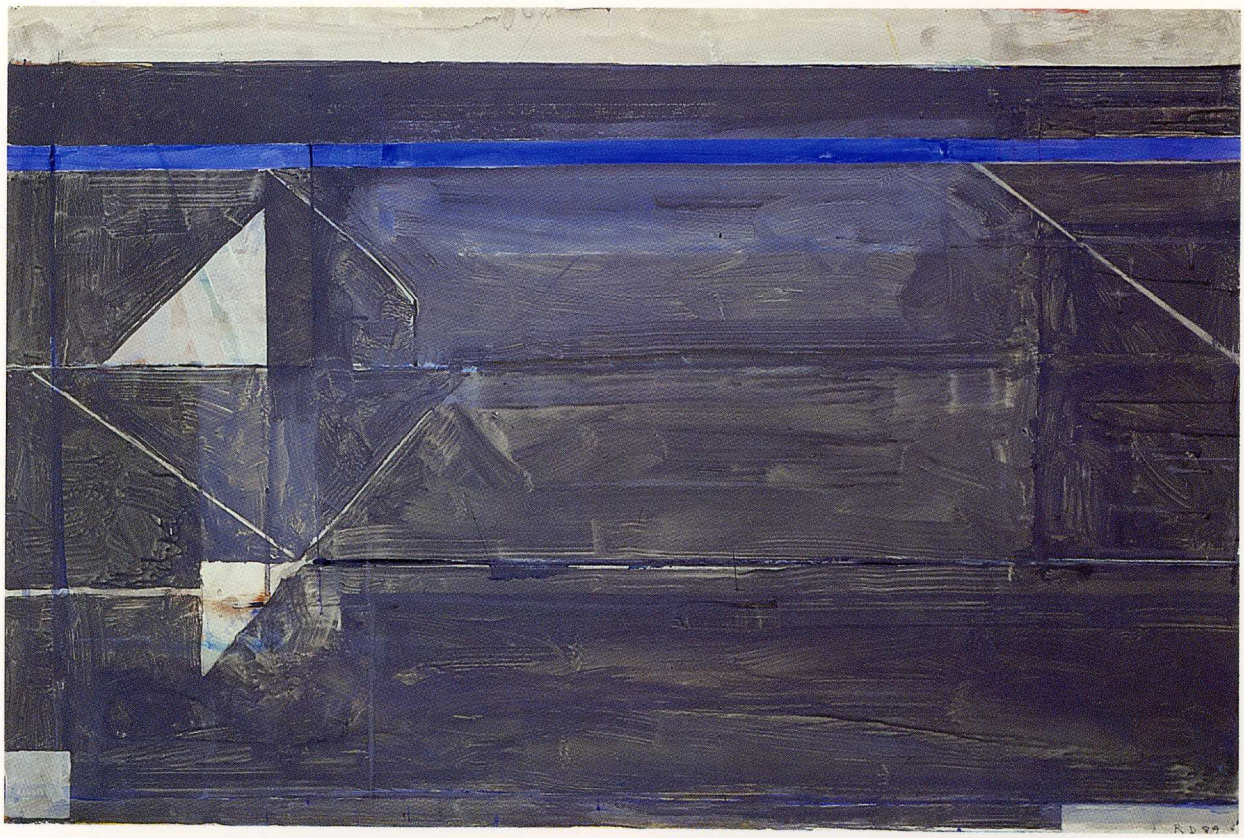
24. Untitled #34, 1984, 38 x 25 in.



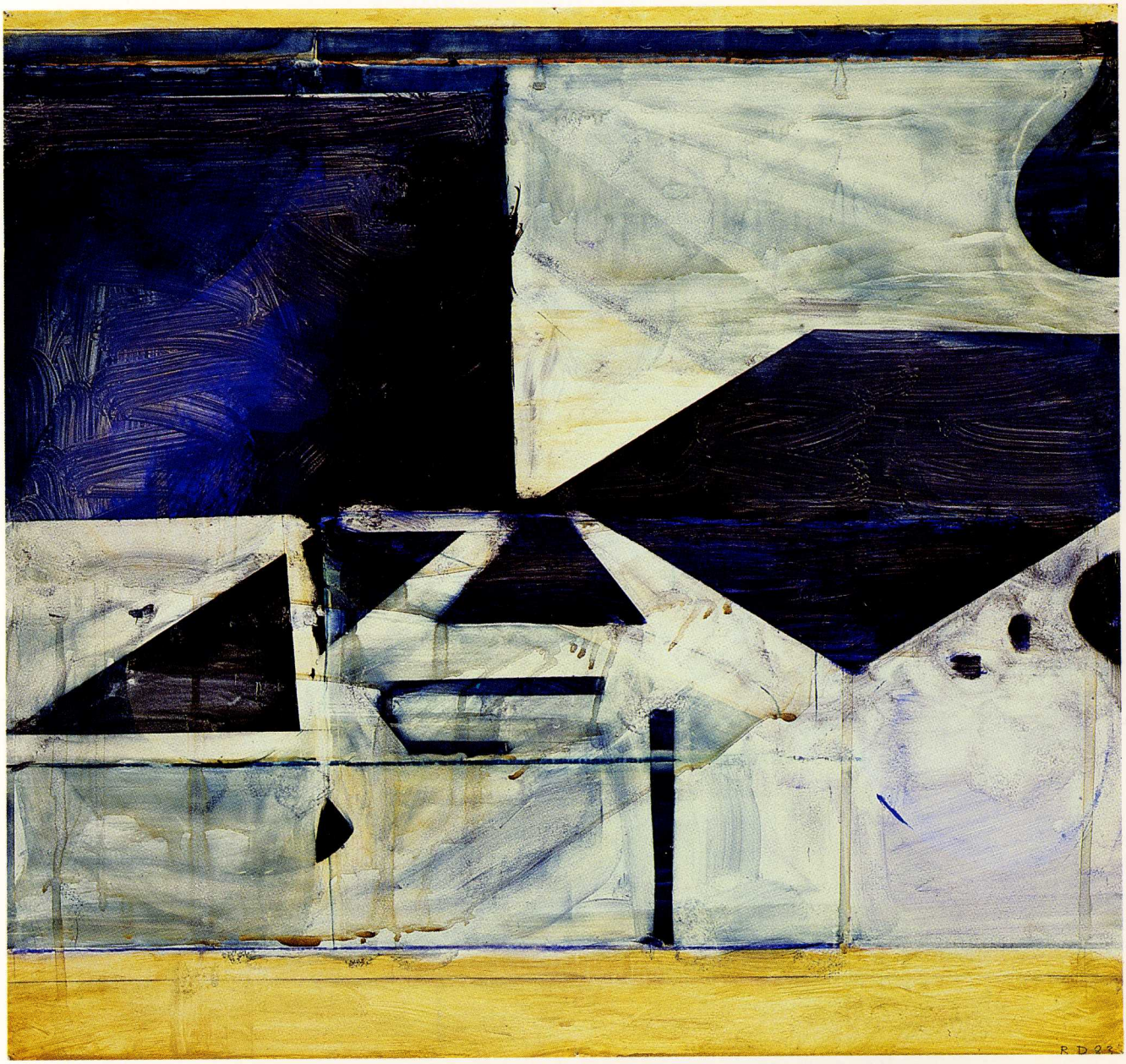
25. Untitled #29, 1984, 25 x 25 in.



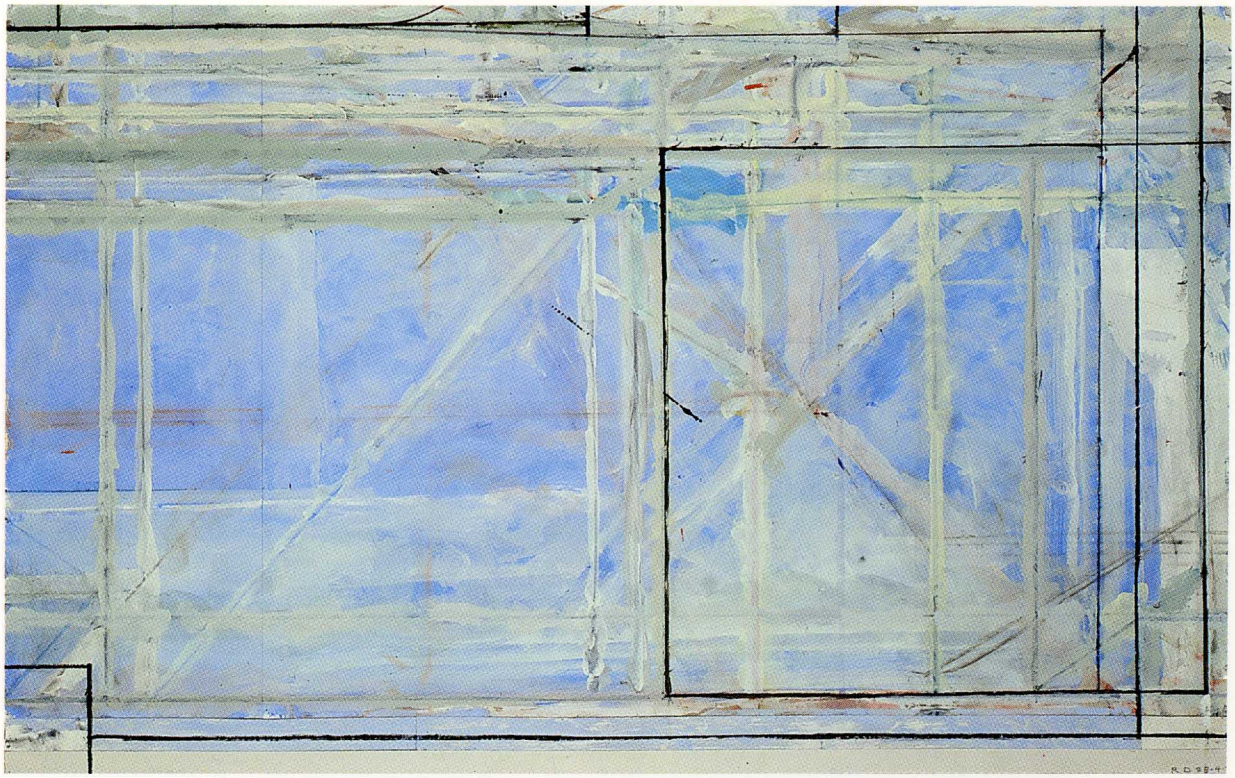
26. Untitled #23, 1984, 22 x 38 in.



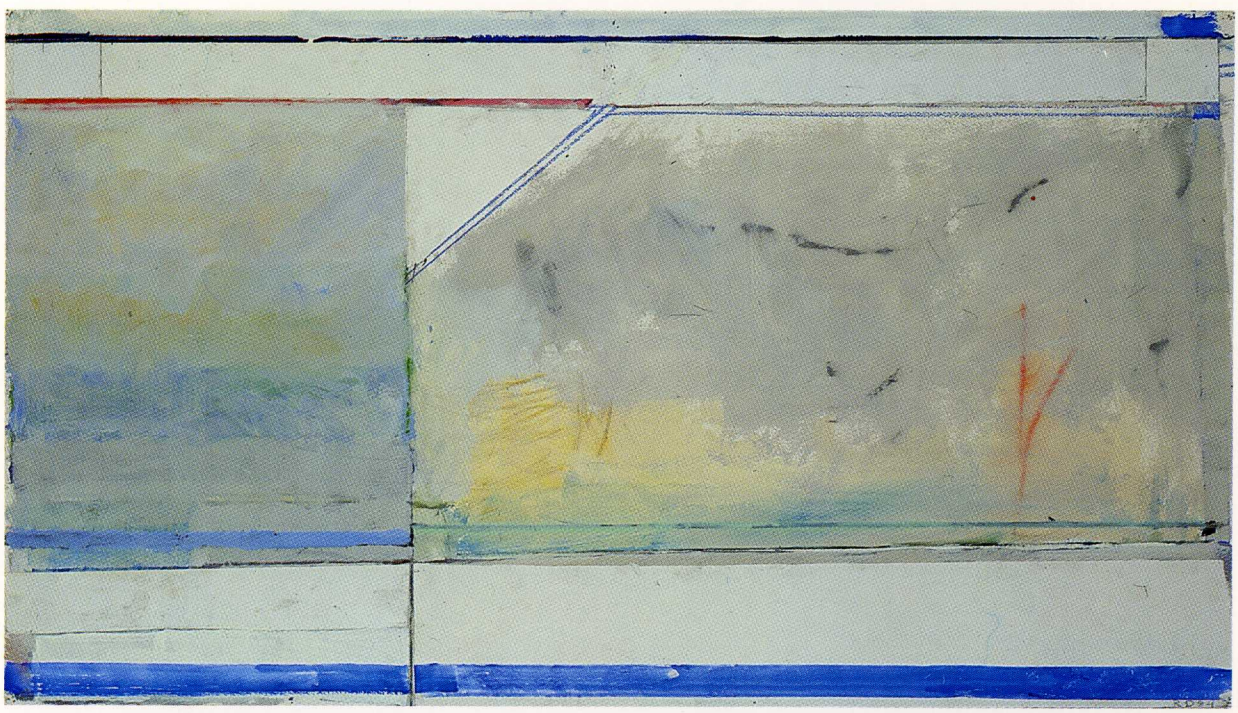
27. Untitled #25, 1984, 25 x 38 in.



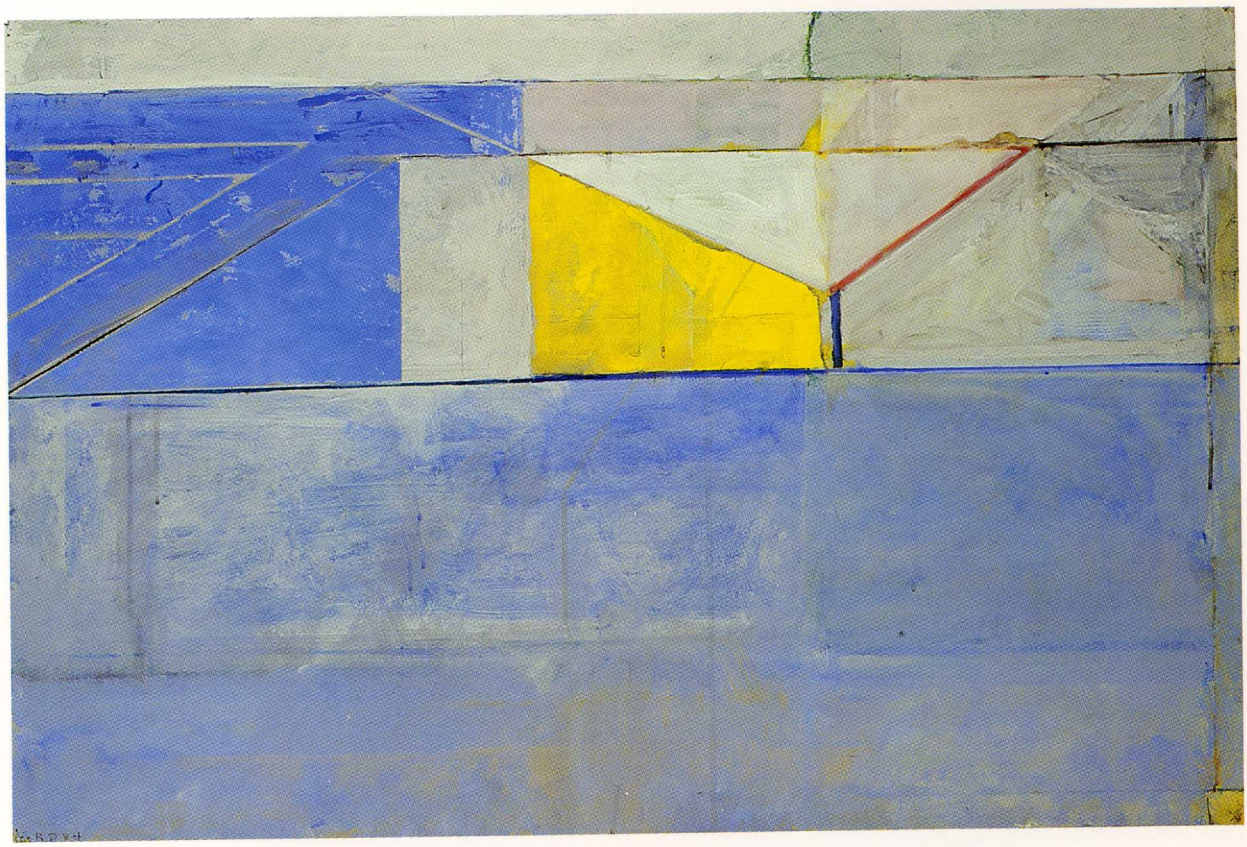
28. Untitled #24, 1983, 25 x 27 in.



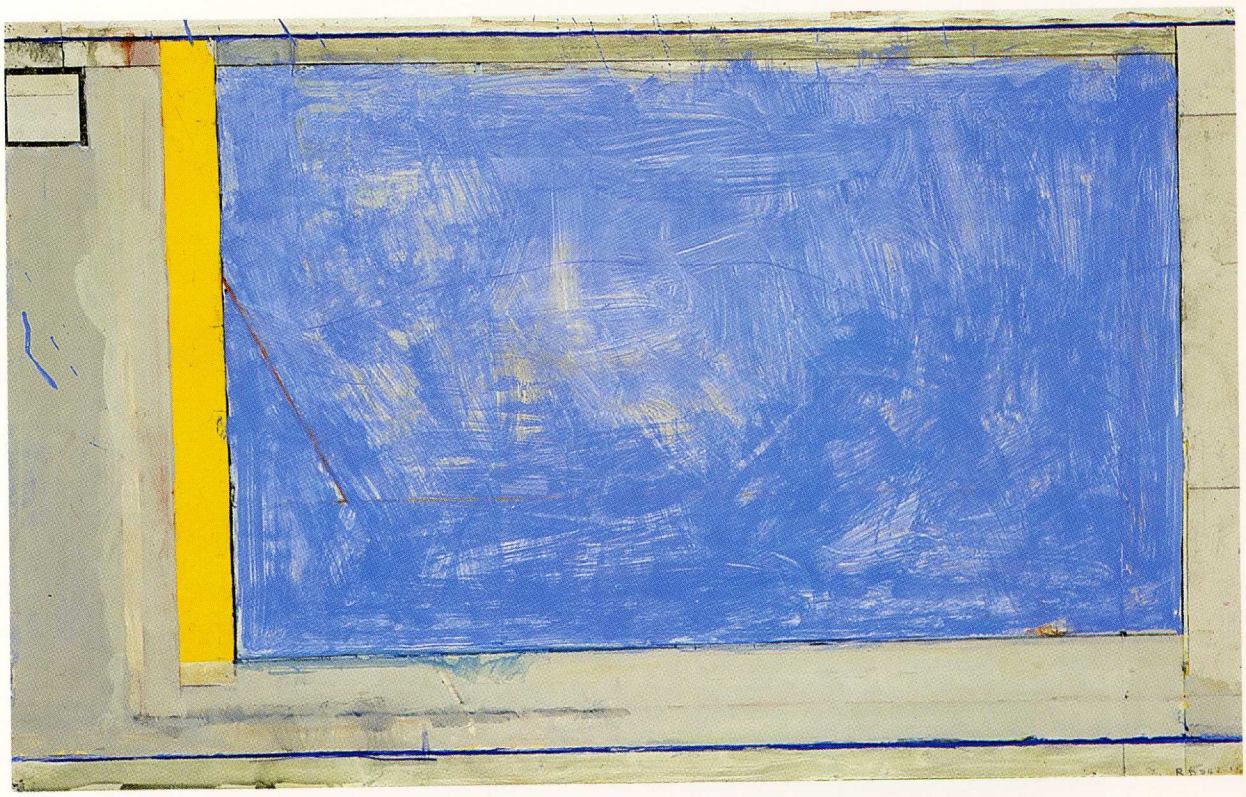
29. Untitled #16, 1983–84, 23½ x 38 in.



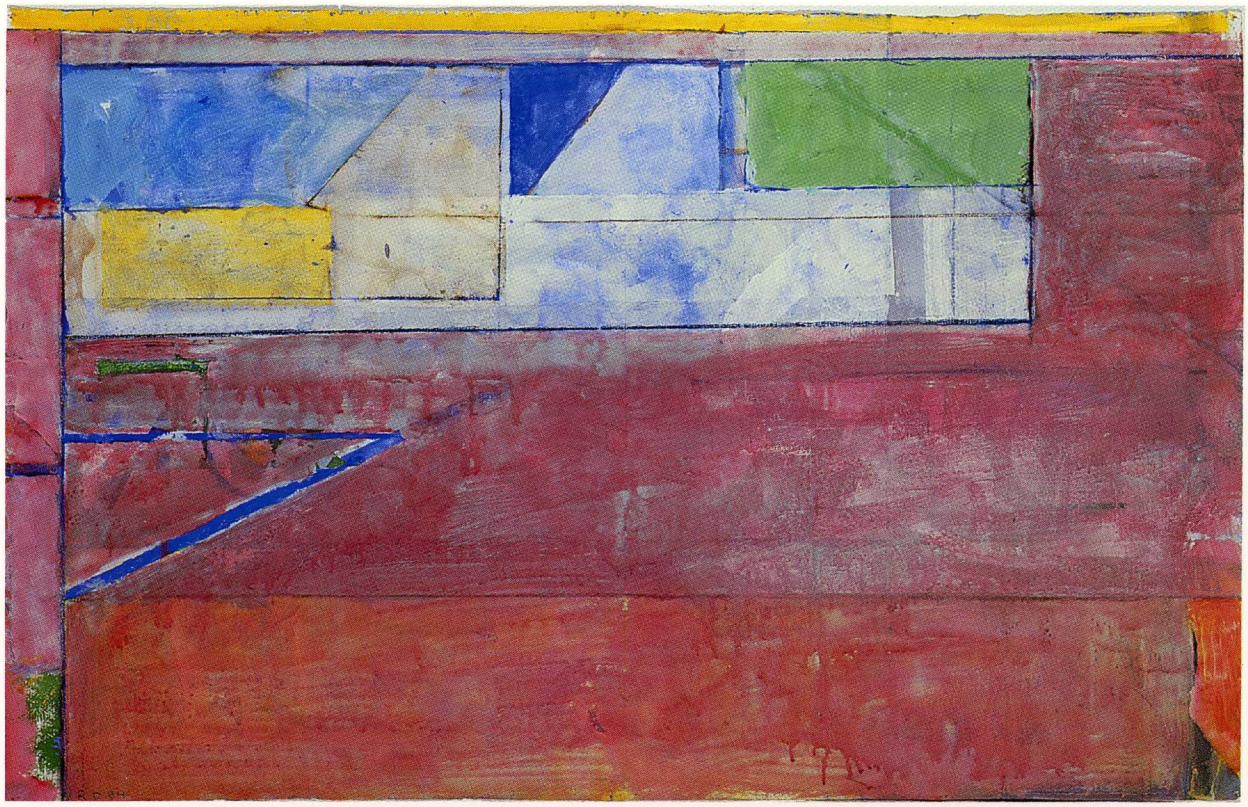
30. Untitled #30, 1984, 22 x 41 in.



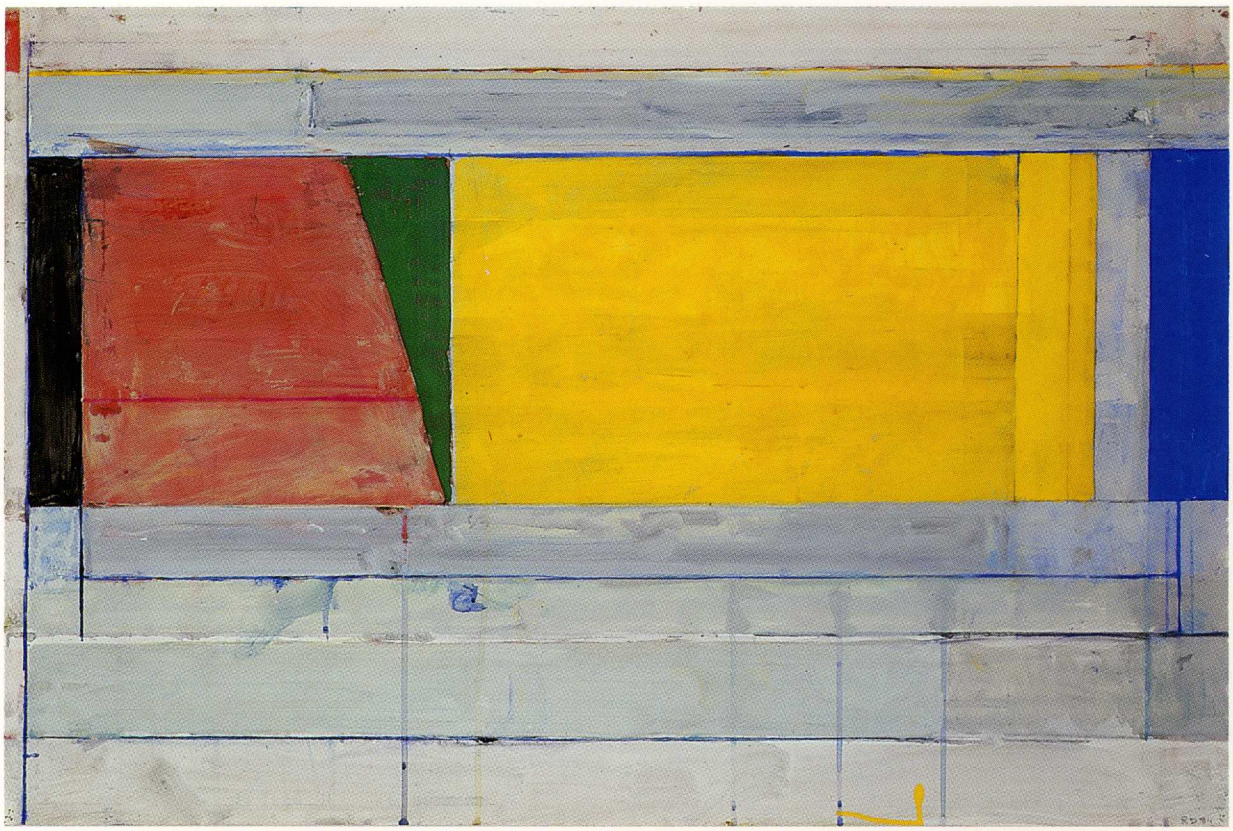
31. Untitled #20, 1984, 25 x 38 in.



32. Untitled #31, 1984, 24½ x 42 in.



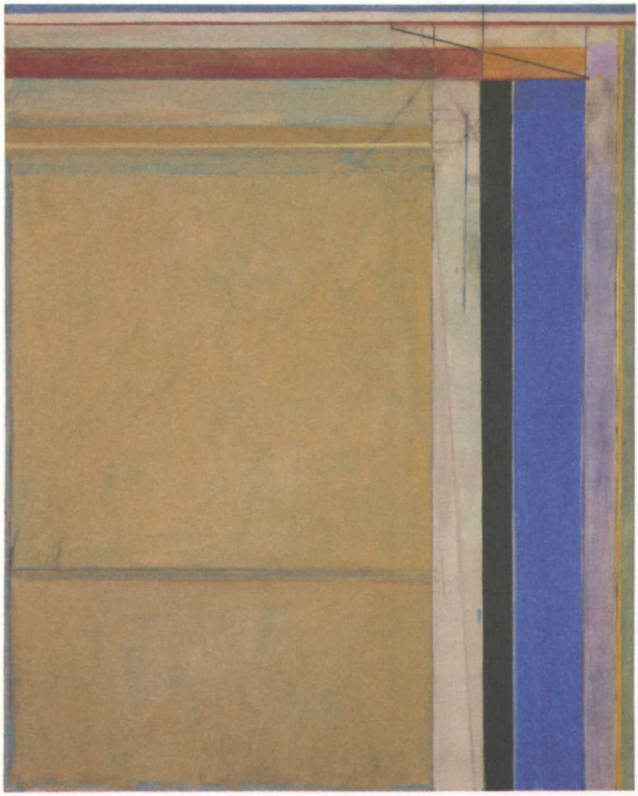
33. Untitled #26, 1984, 24 x 38 in.



34. Untitled #36, 1984, 25 x 38 in.

RICHARD DIEBENKORN

The Ocean Park Series



June 30–
September 23

PROFILES

ALMOST FREE OF THE MIRROR



"I CAN tell as soon as he turns up at the garden gate," Phyllis Diebenkorn says. "I can tell if he's had a good day by the way he carries himself, whether he fumbles with his keys, whether he says hi. Just a few weeks ago, he came in and said, 'It's all over. I simply *cannot paint!*' The next morning, he left early and stayed in the studio all day without putting a single mark on the canvas, just trying to look at it in a new way. And then he came home and said, 'I think it's the best thing I've done.' "

By now, Phyllis Diebenkorn is used to her husband's unsparing criticism of his work. She's also used to his drastic shifts and reversals. She well remembers the first time he abruptly stopped painting in a way that had won widespread acclaim and started doing something else altogether—a kind of picture that many people felt was outmoded and unserious. "There'd been unmistakable feints in that direction," she recalls, "but, then, there'd been so many feints before. So it did sort of shake me up. Some people were terribly shocked. Remember that man, Dick, the one who'd been collecting you—the one who called you up on the phone and said, 'What have you done to the value of my paintings?' "

"I do indeed," Richard Diebenkorn says. "And actually even *you* were wondering what the devil I was up to."

"Your parents, at least, were thrilled," Phyllis says. "At last, they could identify the things in your paintings. As for me, I was just sitting there. I had taken a lot of time just getting used to what you were doing before you switched, and then you totally changed course. I was so puzzled. And probably a bit disappointed, too, though I never said so. What you'd started doing seemed a little square, and you'd trained me so carefully not to be square." They both smile. "But the second time—when you made that big change, in 1967—I'd been around for twenty-five years. So I figured you knew what you were doing—or would soon enough!"

Phyllis and Richard Diebenkorn met as students at Stanford during the Second World War. She is a tall, attractive woman and a careful if casual observer of human nature. She is also a brilliant diplomat—a master at applying, with considerable charm, the faintest possible quantum of conversational pressure in one direction or another; people appreciate her assumption that they have sensitive social gauges. One suspects that over the years she has had to deflect a fair share of nuisance calls, for her husband is one of the most respected painters in this country. Yet he is wary of the limelight, skeptical of praise. Despite early success, and a major travelling retrospective in 1977, Richard Diebenkorn still has an air of modesty and general disclaimer—an air decidedly off-putting to anyone itching to exercise a measure of admiration. Talking about his painting is something he doesn't relish. "Sometimes I feel I'm just being too lazy or cowardly to speak up," he'll tell you. "But at other times I do speak up, and then I may really regret the way I've phrased something."

Actually, Diebenkorn has the sort of pleasant bass voice and measured delivery that would suit a professional speaker. He also has something of the appearance of a leading man in an old-fashioned drawing-room comedy: the sculptural planarity, the dark emphatic eyebrows and mustache. If you were a sculptor and you were rough-cutting his head out of marble, the first thing you'd look for would be the gooseberry-shaped nose tip, which you'd want to have emerge from your stone with a singular saliency. Next would come the jutting chin, then the bushy brow; then the remaining features; and if, in your finishing work, you managed to reproduce the deep clefts running like parentheses from his cheeks to his chin—clefts that behave like dimples and help to give him his genial, kindly appearance—you could count yourself well on your way to getting a likeness.

DIEBENKORN and his wife live in Santa Monica Canyon, halfway up a road that winds through drifting flocks of roses and bougainvillea, through sprinklered lawns and low "Spanish-style" homes. Theirs is a white, L-shaped house fronting on a pavement of higgledy-piggledy bricks. The house curls protectively around a rich green lawn, bordered by flower beds and accessible through a swinging garden gate. Late one August afternoon, on the first occasion that Diebenkorn and I met to talk about his life as a painter, I was greeted at this gate by two rambunctious dogs—a beagle and a mutt—who were barking noisily and hurling themselves twice their height into the air, upstaging the artist. One of the dogs thrust a ball into my hand, and a furious game of go-fetch ensued. By the time it had slackened, the sun was hanging low in the western sky, and Diebenkorn's craggy, sixty-five-year-old face formed a picturesque pattern of light and shade. Though well over six feet tall, he had assumed his most democratic slouch, whereby he folds himself downward a good three inches.

"How about a Bloody Mary," he suggested as I tossed the beagle a final fly ball. We walked across a patio and into the house. Beyond a little dining room lay a living room bathed in light. Here Diebenkorn motioned me toward a sofa and went into the kitchen to fix us a pair of drinks. It was pleasant in this house, spacious and mercifully unchic. During the twenty years or so of their life in Santa Monica, the Diebenkorns had evidently acquired a

DIEBEN KORN, RICHARD

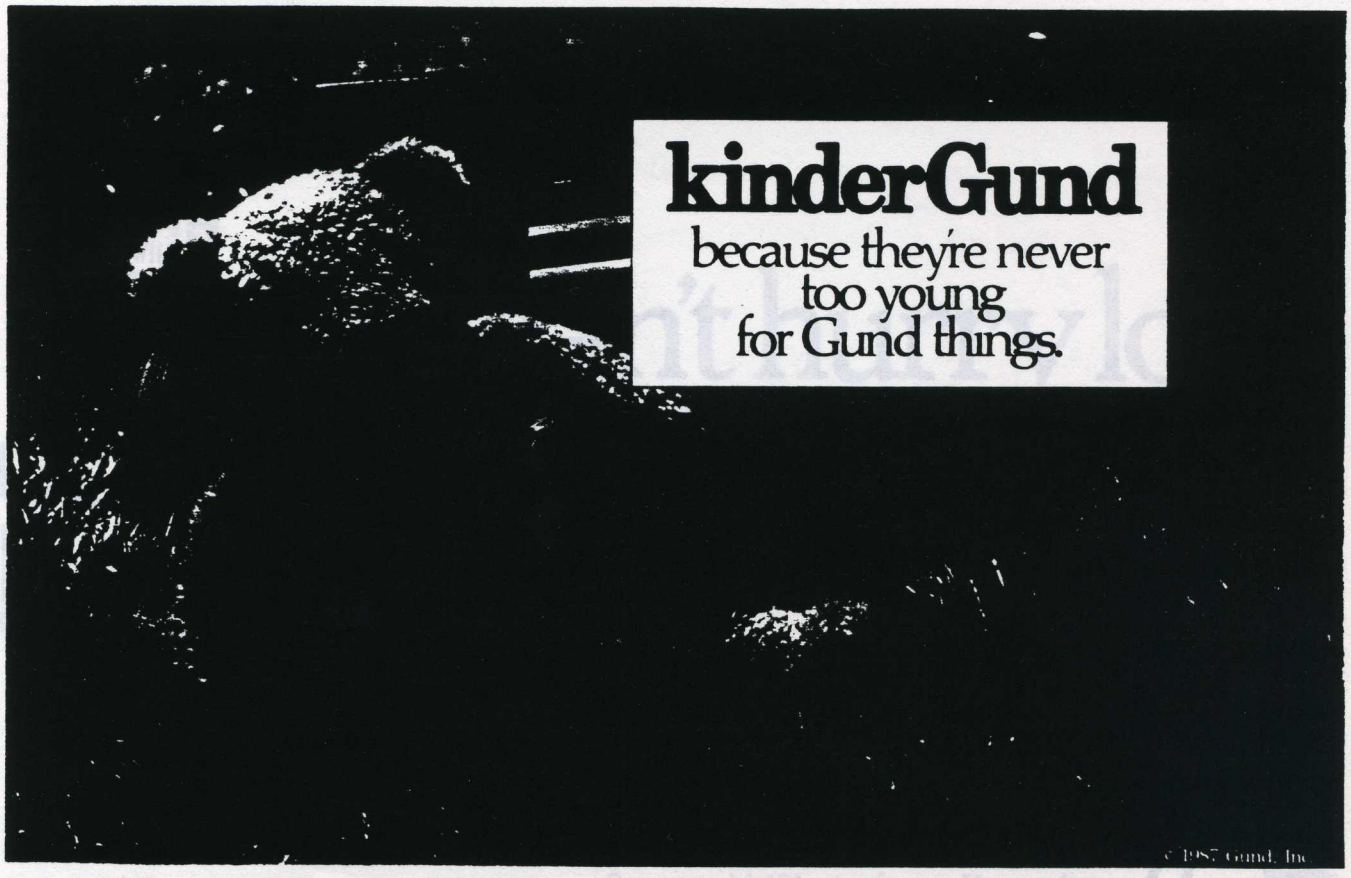
good many pictures and bibelots. Interspersed among these were quite a few pieces of his own, including several of the tiny and exquisite cigar-box lids that had recently been shown at the Brooklyn Museum. On the far wall of the living room hung one big painting, grayish and roughly worked, in which an unexpected rightness had been wrested from a mass of scumbles and see-through patches of paint.

In a moment, Diebenkorn was back with the drinks. "I usually sit in this Windsor chair to try a new piece out," he said. "I hang the piece on that wall in the dining room and look at it from in here. Unfortunately, I often find that things don't hold up, that they need more work." He twirled his Bloody Mary, eyes fixed on a small but complex painting hanging in the next room. "I guess I still like this one. I'd say it's—well, O.K. But I'd also like to see it sometime when I'm completely off guard—when I haven't got my picture-looking shoes on."

I asked him about the Indian miniatures that hung interspersed among his own pictures. There were a few I'd been especially admiring: a boldly designed figure painting and two elegantly simple drawings—one of a dog, one of a smiling, patrician-looking girl.

"My interest in Oriental miniatures probably came out of what Matisse did with them," he said. "They first came to my attention in 1954, in the stock of a well-known print dealer in San Francisco named Ray Lewis. Lewis, if I recall correctly, was then operating out of a couple of rooms on Sutter Street. His Persian and Mogul paintings were already expensive, but the Rajput ones, which I liked best, were still affordable; I never paid more than a hundred dollars for anything, and at the time even that seemed a bit expensive. I suppose that what Matisse liked best in the Persian painters was their way of filling space, though I wouldn't want to isolate anything as the mechanics of a piece—that sort of approach doesn't work. But there can be parts of a piece that you don't like, even though you like everything else. I bought a miniature once and then decided that I didn't like the color of the sky, so I painted it out. I guess that's a pretty appalling thing to do." Diebenkorn laughed and took a sip of his drink.

"You know, the longer I look at that painting in there the more I think I'll have to unframe it," he said. "There's just one little thing I'd like to change." He squinted, then fell silent for a bit. "It's hard for me to get an objective fix on my work. I try to hang on to one painting from every show I have, and I keep it around to see how it holds up. But what terrible luck I've had with the ones I've put aside! Visitors come, and I tell them 'Don't look at that!' and I spoil it for them—and for me, too, because sometimes I'll really like the very same piece a little later on. A work that I've had a problem with—well, I can look at it twenty years later and this error pops up and it's as if I'd just laid down my brush. All these years, my aesthetic has remained pretty much what it was in my early twenties. At that time, neither I nor any of my friends even dreamed of getting a dealer. What made our work possible was that we didn't think we were painting for history; we were just making individual pictures. If you don't assume a rigid historical mission, you have infinitely more freedom. One of the most interesting polarities in art is between representation, at one end of the stick, and abstraction, at the other end, and



It's the honest-to-goodness Gear Bear. In fine infants', toy and department stores.
Gund, Inc., P.O. Box H, Edison, New Jersey 08818

I've found myself all over that stick. Another polarity is between the formal and the direct, or raw, and I've tried both of those alternatives, too. For twelve years, I rarely used a ruler, and then, about 1966, I started using it all the time. I'd tried to draw straight lines by hand; the problem was that I really didn't want gesture, or the way hesitation could seem like a lead into gesture. On the other hand, the thing about a straightedge is that it can totally tyrannize you in no time."

I mentioned Degas's discreet use of the ruler.

"Yes, well, when I taught drawing in San Francisco I used to bring in books of his work," Diebenkorn said. "One finds that one can see most Degas drawings as a matter of straight lines versus curves, which makes—don't you think?—for a marvellous simplicity."

The sun was setting; in its warm, melancholy light, Diebenkorn's tan showed to advantage against his blue-and-white checked cotton shirt. Once, and then again, his bifocals caught a reflection from one of the dabs of sunlight hovering about the room. We talked our way through another round of drinks, and kept on talking until he turned on the lights. It was time for me to go, but I had one last question for him: I wanted his reaction to a certain not very recent but thorough and positive review of his work.

"Well, it was all very glowing," he replied. "But the writing had a *headlong* quality. It was this *headlong* aspect that I mistrusted. Not merely on aesthetic grounds, though it was the overdynamic quality of the thing, aesthetically, that made me distrust the substance. Perhaps I felt that it was simply too good to be true."

Had he stolen a march on me? Later, recalling this chat, I realized that this was the first time I'd seen a certain characteristic mood—a mood of chaste disenchantedness—steal slowly over him. But I was not to see—not this time, at any rate—where it might lead.

THE paintings that Richard Diebenkorn has completed since 1967 tend to be vertically oriented, and rather taller than a tall basketball player. Titled "Ocean Park" for the most part, they are consecutively numbered—though, as the series has evolved, some numbers have been left out. Diebenkorn has by now reached No. 140 of the series, so it must comprise several score pictures altogether. (Since nobody, including the artist, can ever remember what number belongs to what painting, they are very difficult to refer to.) The "Ocean Park"s are composed largely of vertical and horizontal bars and lines that separate or else lie over or under washy panels of color. These panels or fields are frequently quite delicate in hue—reminiscent at times of a half-cloudy day in the desert or at the beach—and transparent enough to reveal phantom undercoats or delineations beneath them. Diebenkorn is one artist who does not cover his tracks.

Ocean Park is the name of the Santa Monica neighborhood where he has worked for the past twenty years; glancing out the window of his studio, you notice a lot of the same things—the same color events, so to speak—that you see in his paintings. That diagonal shadow on that stucco wall, you find yourself thinking, is just like one of his muted-blue zones; the electrical wire travelling coincidentally down the diagonal shadow is just like one of his long charcoal strokes. It's for this reason, I suppose, that so many writers have concluded that Dieben-



You can't hurry love or bourbon. Especially bourbon.



WILD TURKEY

8 years old, 101 proof, pure Kentucky.

TO SEND A GIFT OF WILD TURKEY®/101 PROOF ANYWHERE* CALL 1-800-CHEER UP *EXCEPT WHERE PROHIBITED KENTUCKY STRAIGHT BOURBON WHISKEY AUSTIN NICHOLS DISTILLING CO., LAWRENCEBURG, KY © 1986

korn's paintings are a form of "tribute" to the California light—that he has "caught," like a prism, the glories of the Santa Monica sunshine. The only trouble with this pleasant notion is that painters love not exactly their subjects but, rather, what they find paintable in those subjects. "Non-painters often say, 'What a lovely light here,' but I myself don't see it," Diebenkorn told me. "My own approach is very different. I see the light only at the end of working on a painting. I mean, I discover the light of a place gradually, and only through painting it."

Diebenkorn develops his pictures spontaneously, without benefit of preliminary studies; no form of preparation has ever proved of much help. Once, he did a watercolor on graph paper and tried to enlarge the image on a big canvas. "I blew it up, but then I gradually painted it out," he told me. "All in one day! But I had great pleasure doing it." Because he is fond of quirky rectangular grids, one of his main concerns is integrating the horizontal and vertical elements of a composition, yet he has never tried to find a repeatable way to go about this. "A *way* is just what I don't want," he says. "With each new painting, I find a way all too soon, and that's when the trouble starts." Though he likes some reference to the deep space of landscape, he must prevent a picture from opening up into something like the indistinct background of an aviation or sci-fi movie poster. Happily, the sensation of flatness is often rather painlessly achieved—a by-product of Diebenkorn's willfully complaisant practice of letting whatever is happening on the canvas change his mind for him. The act of covering some large unsatisfactory area with a neutral tone, for instance, may gradually grow so interesting in its own right that it turns into a form of brushy elaboration; a stroke applied as the first step in the filling-in of an area may look so telling that it is simply left as it is. In the end, the buildup of spatial ambiguities is so dense that any three-dimensional reading of the piece is thoroughly frustrated; even passages as loose and runny as a distant sea squall may seem to loom upon the surface. Yet all the while he is balancing these things the painter must still attend to the reconciliation of vertical and horizontal elements. Diebenkorn's ever-shifting devices for interlocking his bars of color are in some respects oddly similar to the refinements of post-and-lintel construction in wood; the mystical quality that one may observe in the joinery of Norwegian stave churches or Japanese temples seems sometimes to haunt his grilles and trellises of color.



"For the sake of a good relationship, I'd even consider leaving New York. Right now, I'm looking at somebody in Poughkeepsie."

• •

One morning soon after my arrival in Los Angeles, Diebenkorn called me up and invited me over to his studio, which is on Main Street. Main Street in Santa Monica is within easy walking distance of Ocean Front Walk in Venice, where I happened to be staying, but its tone is entirely different. Ocean Front Walk is America's answer to the Oriental bazaar: it teems with freckled Janissaries, Sikhs in sneakers, roller-skating Zouaves. Main Street, by contrast, is all chic bistros and boutiques; amid this trendy efflorescence, Diebenkorn's studio occupies the top floor of a smallish cubical building, which was constructed for him thirteen years ago. A design firm rents space on the bottom floor, where the artist also has a storage room with a rack for his paintings. (A former Main Street studio, where he began the "Ocean Park" series, later became Arnold Schwarzenegger's office-cum-gym.)

"This place has not been swept once," he proudly told me as he showed me in. I believed him. The floor was an earthquake landscape of bottles and tools and interesting scraps of colored paper; patches of dried cobalt blue—or derivatives thereof—gleamed everywhere on rags and jars and tubes, as if the sky had shattered and fallen in through the roof. The studio has only one row of conventional windows—they look out over Main Street from the building's east

wall—but a north clerestory lifted across the middle of the ceiling lets in a lot of good, even sky light. Diebenkorn paints facing the south wall, in a spot that I soon began to think of as his "battle station," and all the remaining wall space is crowded with works on paper.

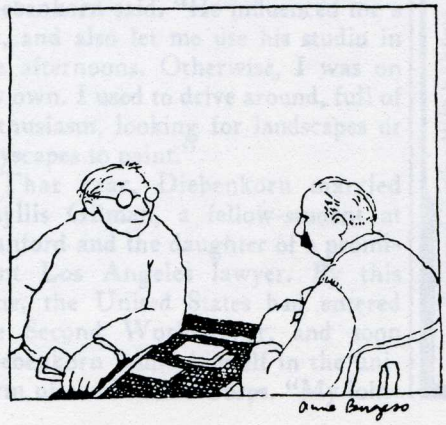
"There's no intended correspondence between any of these pictures tacked up on the wall," he told me. "They just landed there." I was surprised to find among them two representational drawings—impressive townscapes—and also a self-portrait sketch. "I did those long after I'd torn up my representational credentials," he said. "I have acres of self-portrait drawings. Representation is so rich that I'm sometimes struck by the relative paucity of elements in my abstract work. Yet something in the abstract department compels me more." Of dozens of small abstractions on the walls—most of them variations on the theme of the irregular grid—very few were finished; in fact, Diebenkorn was trying to polish one off when I visited him. A hard day's work for him may consist very largely of a series of concerted gazes; when he wants to take stock of his work, or rest his bad back, he sits in the middle of the room, in an armchair that he bought off the sidewalk from a junk dealer. The chair turned out to be too low for his long legs, so he mounted it on four wooden blocks—with barbaric-looking results.

"My first take when I come into the studio in the morning is important to me," he said. "My first take on this one here, for example, is pretty good; that one there is pretty pathetic, but I *like* it for being pathetic. I guess the first innocent look in the morning isn't all that innocent—it's designed to cheer me up. Sometimes I come in and I start staring at something, not moving much, and I sit here so long that I wonder why I came in at all. I say to myself, 'Why don't you just go home, Dick? You certainly don't have any business here.' But after a while I usually do get started, and I can wind up staying late at the end, just staring at what I've done. Part of the value of the first morning look is that it's fairly detached, even if it isn't entirely innocent, but part of the value of the end-of-the-day look is that I'm so deeply involved in the painting. I should add that if I come in in the morning and decide to take one down and make some changes on it, these are changes that I visualize right away, in a moment of fresh insight. Today, for instance, that tawny, beachlike collage over there is looking pretty dumb to me. Only now, suddenly, do I see that it needs some sort of cataclysm."

And what was it like to start out on a painting?

"Well, I begin with a congenial format, not an idea," said Diebenkorn. "I never feel like doing a great big canvas—though once I get started a lot of worthwhile experience usually comes off one. When I was young, I used to dream these wonderful images in that strange, suspended state between wakefulness and sleep. In my mind's eye, these images looked like completed paintings, with all their incidentals, but when I awoke and started questioning what was really there I realized that they were dream images—that they were not paintable. In time, too, I began to mistrust my great enthusiasms; I used to run to the studio with some visual idea, but when I tried to give it form it would look banal and simpleminded. Still, I couldn't dismiss my enthusiasms altogether—they would at least nudge me into a current, a direction. Now that I'm older, I'm not exactly cynical, but I'm no longer so eager about my mental images, either. What matters is when things actually begin to jell on canvas—that's when the real interest begins."

Diebenkorn sat down in his barbaric armchair. "I don't want an obvious color mood in my paintings," he said. "I want something less immediate—another, subtler sort of mood, if you will. Around 1955, when my first abstract phase was hitting a climax, I discovered that I had a great love for Mozart's music. Now, which performers did I like so much? Alfred Brendel . . . Ralph Kirkpatrick?" He knit his brow. "I remember how much I loved the Seventeenth Concerto. I felt that there was a direct feed from the music I liked into my painting. I even tried to picture what music might look like if it were expressed visually—but, of course, I didn't succeed, since there's no direct parallel. Oh, this must sound so square!" He gave an exasperated sigh.



"One thing that I know has influenced me a lot is looking at landscape from the air," he resumed. "I was first struck by aerial views when I was flying back to California from Albuquerque in 1951. This was my first daytime civilian flight. The airplane was a prop plane, and it flew very low by today's standards. The pilot actually dipped down into the Grand Canyon so we could get a look at the scenery—and this was during a scheduled flight of a national airline! I guess it was the combination of desert and agriculture that really turned me on, because it had so many things I wanted in my painting. Of course, the earth's skin itself had 'presence'—I mean, it was all like a flat design—and everything was usually in the form of an irregular grid. A bit later, I started photographing through airplane windows, and actually got quite good results. Then, about 1970, the Department of the Interior set up a visual-documentation program for its water-reclamation projects, and I was invited to join it. The director of the program was John DeWitt, and he brought in artists from all over the country, many of them rather well known. There were about fifteen of these water-reclamation projects; each was assigned to an artist or two, and we were expected to come up with art work based on what we saw. A travelling show was launched at the end, in 1973, by the Smithsonian Institution. The project I was assigned to was the Salt River Canyon, in Arizona; we spent five days in a helicopter surveying it. In one place, we landed on the top of a towering pinnacle overlooking the river; the pinnacle actually had a surface of an acre and a half. I did some drawings—or, rather, paintings on paper—there; we were supposed to do documentary drawings, but mine came out as abstract interpretations. I think the many paths, or pathlike bands, in my paintings may have something to do with this experience, especially in that wherever there was agriculture going on you could see process—ghosts of former tilled fields, patches of land being eroded. I also saw large areas where the fields were all planted in the same way for the same crop yet showed unlimited visual variety. It boggled me! There was also circular

farming: you could see clusters of concentric circles, made, I guess, by the combines, but they were cut in so many different ways that each was unique, surprising. Each was nuttier than the one before."

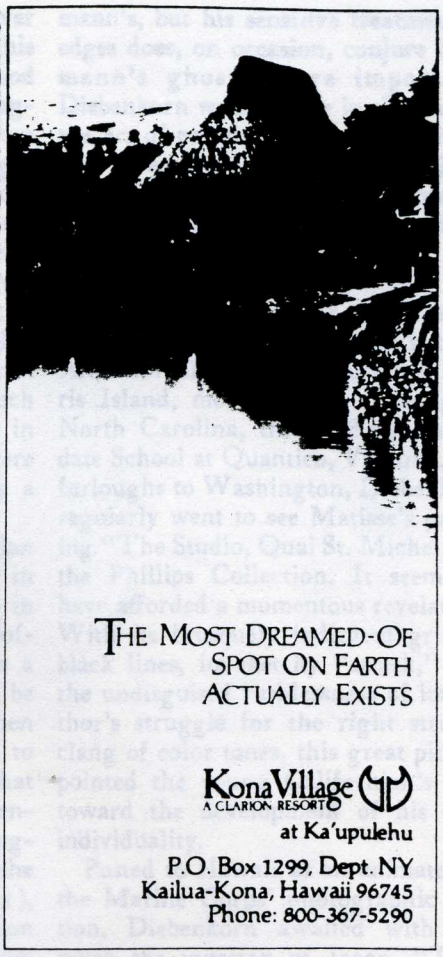
Diebenkorn paused, with the look of one rummaging through old memories. "Another thing that really affected me was a studio I once had in Berkeley," he said, at length. "It was a triangular room at the back of a tavern; I could open a door and look right down the bar at all the regulars. There was a lot of rather useless furniture built into the wall, and when I pulled it off you could see many different overlapping layers of house paint. The effect was fascinating. On the whole, this Santa Monica studio has worked out pretty well for me, but sometimes I feel I'd prefer to get back to a situation where my studio is in or right next to my home. In Berkeley, I had another studio that *was* at home, and I remember how I used to stand there with my coffee in the early morning. I'd look out the window at all the people with newspapers in their hands waiting for the bus—waiting to go to some important place—while I just hung around. But actually I wouldn't mind that now. I wouldn't mind being able to get up and put in a couple of hours of painting while I was still in my pajamas."

BEFORE long, I slipped into a rhythmic routine of alternating visits to Diebenkorn's Ocean Park studio and to his home in the canyon. On one of my visits to his house, I asked him how he'd got started as an artist.

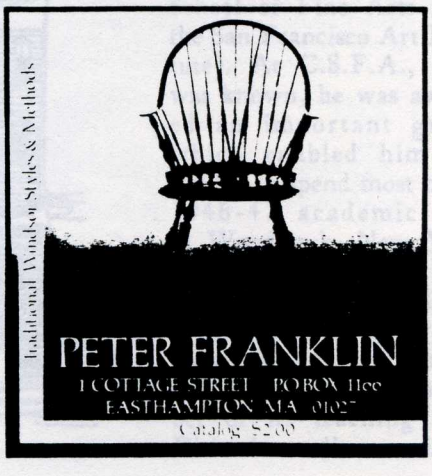
"As a kid, age four or five, I was fascinated by trains, and I used to draw them—locomotives—on my father's shirt cardboards, on the nice, white side," he told me. "When I was older, about eleven to fourteen, I liked to illustrate themes. I liked N. C. Wyeth's illustrations for Robert Louis Stevenson's 'Black Arrow.' They're really good, I think. The other person was Howard Pyle; I still have some of his books. My father, who was a San Francisco businessman, very upper bourgeois, liked art but wanted me to be a professional man. It was our cook who gave me art materials—and my parents liked that, in the early years, because it kept me out of their hair. With these materials I drew adventure pictures, with lots of arrows flying, and mayhem. But the person who really encouraged me a lot was my grandmother, my mother's mother—Florence McCarthy Stephens was her name. She was one of these all-around women who are so admired today. She was a painter and a poet and a lawyer and had a radio program in San Francisco, reviewing books. During the First World War, she defended German-Americans who had their windows broken, and so forth, though she herself was Irish. It affronted her sense of justice. She appreciated my interest in Romantic literature—she read to me, and gave me a collection of books at just the right time for me to enjoy them. She read me Malory's "Le Morte d'Arthur" and made it understandable. She had been brought over from Dublin as a little girl around 1871. Later, she came to San Francisco and lived on Telegraph Hill, where she met my grandfather. His father was born in upstate New York but moved to Illinois before my grandfather was born, and then they took the stage, in the late eighteen-sixties—to even *think* of riding those stagecoaches through Indian country! Well, my grandfather's brother opened the first bookstore in San Diego, from which he became rich. Now, *he* was the kind of guy you might boo in a melodrama. He owned a lot of real estate, foreclosed on people, and rode around in a limo. He blew up at me once when I ran one of my toy limos over the fender of his big one."

Diebenkorn's formal art training started in 1940, when he entered Stanford, and ended in 1951, with his attainment of an M.A. in Fine Arts from the University of New Mexico at Albuquerque. He gradually matured as an artist under the influence of several talented teachers he was fortunate enough to study with or, later, to work alongside. The first of these was Daniel Mendelowitz, who taught at Stanford; Mendelowitz was known chiefly for his fine traditional watercolors. "In my third year there, I had about an hour alone with him every week, and that was quite stimulating," Diebenkorn said. "He influenced me a lot, and also let me use his studio in the afternoons. Otherwise, I was on my own. I used to drive around, full of enthusiasm, looking for landscapes or cityscapes to paint."

That year, Diebenkorn married Phyllis Gilman, a fellow-student at Stanford and the daughter of a prominent Los Angeles lawyer. By this time, the United States had entered the Second World War, and soon Diebenkorn found himself in the uniform of the Marine Corps. "My join-







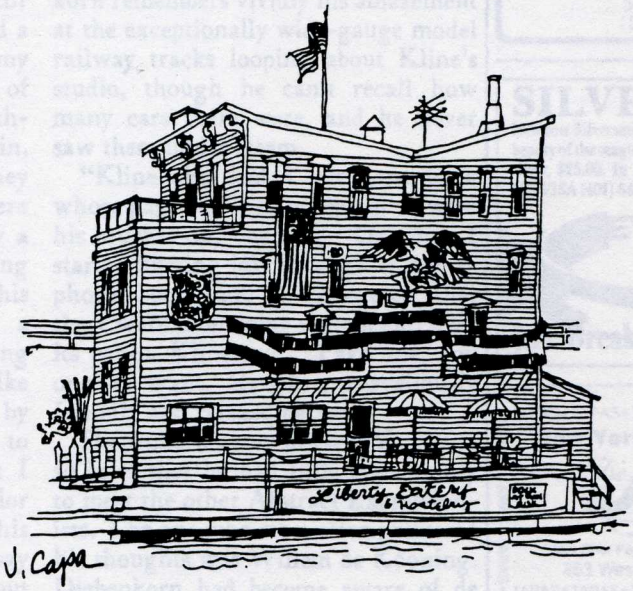
ing up had nothing to do with any romantic attraction," he told me. "It was merely that they'd promised to see me through college." As a cadet in the Marines' V-12 Training Program, he was sent for a semester to Berkeley (then known as Cal or U.C.), where he managed to fit in some art courses. Worth Ryder, Eugen Neuhaus, and Erle Loran taught there. Loran's teaching is still remembered by many American artists: in 1943, he published a textbook that came to be widely used; titled "Cézanne's Composition," it was crammed with diagrams and photos and elaborate explications. "If Mendelowitz had been rather undemanding, Loran turned out to be highly analytical," Diebenkorn said. "He was a bit *too* analytical for me. But that book of his on Cézanne probably does have a lot to offer."

In the early forties, the Berkeley art faculty hadn't yet fully recovered from two visits made in the previous decade by the Bavarian painter Hans Hofmann. Hofmann must have seemed half mythical: a living, breathing European modernist who knew Munich and Paris and many of the most vital figures in contemporary art. Already over fifty, he was a warm, fatherly man who championed modernism with evangelical fervor. Despite some intensive tutoring, Hofmann's English, liberally sprinkled with "*nicht wahr*"s and Bavarian dialectal locutions, remained almost incomprehensible during both of his visits to the Bay Area; but his grunting pedagogy was effective all the same, and his ideas took root. "The Berkeley faculty had become sort of disciples of Hofmann," Diebenkorn recalled. "His ideas—like, you know, 'the picture plane'—influenced everyone's teaching. The instruction at Berkeley was really much more rigorous than at Stanford, with everything sort of lumped together—'you don't violate the picture plane,' 'push-pull,' 'lateral dynamics,' 'the opposition of forward and back'—all that sort of thing. Frankly, I thought it verged on being pedantic, though in those days I might have used another expression—'too intellectual'—because Dan Mendelowitz had insisted that art wasn't intellectual. Looking back, though, I feel I got a lot out of it. About Hofmann, I really don't know: I never met him, though I'm familiar with his work. When he knocks out a good one—about one in twenty—it's magnificent. A while back, I saw a picture of his in the Metropolitan, about eight feet tall, with a churning, painty background out of which big squares emerge, and there's one little corner area—you could put your hand over it—that concedes the viewer a peek at the amorphousness beneath. Just a little peek—that idea really interests me. His other paintings usually have much more amorphousness; they fill me in about process—about how they were made—while this one does it only a tiny bit, at the end."

The gospel of the burly Bavarian must have affected Diebenkorn in many subtle ways. Little interested in symbolism or thematic content, Hofmann conceived of composition as a contest of forces: if volume was to be banned from abstract painting, then the drama it imparted would have to be replaced by something else. That something, he thought, was the tension between those devices which suggest an advancing presence toward the spectator (such as bright, warm color), and those which suggest recession (such as airy, cool color). This notion of balancing abstract forms on a flat frontal plane more or less equivalent to the plane of the canvas itself—the so-called picture plane—is the chief idea on which all of American modernist abstraction came to be based. Because the demands of this sort of composition can be met in so many different ways, Hofmann was convinced that abstract painting would remain a major type of formal invention. Diebenkorn's painting has never looked much like Hofmann's, but his sensitive treatment of edges does, on occasion, conjure Hofmann's ghost. More important, Diebenkorn would come in time to see the *act* of painting much as Hofmann saw it: as a physical struggle a little like the building of an eccentrically designed frame house, with all its inevitable hours of puzzlement and frustration.

The expanding war effort soon claimed most of Diebenkorn's time. After Berkeley came boot camp at Parris Island, more Marine training in North Carolina, then Officer Candidate School at Quantico, Virginia. On furloughs to Washington, Diebenkorn regularly went to see Matisse's painting "The Studio, Quai St. Michel," at the Phillips Collection. It seems to have afforded a momentous revelation. With its brusquely indicated grid of black lines, its sketchy "attack," and the undisguised ruthlessness of its author's struggle for the right strange clang of color tones, this great picture pointed the young Californian's way toward the development of his own individuality.

Posted to Hawaii as an animator in the Marine Corps' photographic section, Diebenkorn awaited with anguish the invasion of Japan. "They had decided to parachute some artists in before the assault," he told me. "I suppose the aim was to get some drawings of the terrain—just the sort of idea you'd expect the military to come up with. I was dreading and dreading it. There was one sergeant who really had it in for me. He used to glare at me and say, 'You'll be in the first wave, boy!' " But the invasion never took place, and Diebenkorn never saw front-line service.



After V-J Day and demobilization, Diebenkorn made the fateful decision to become a painter, and enrolled at the California School of Fine Arts (now the San Francisco Art Institute). At C.S.F.A., as it was known, he was awarded an important grant, which enabled him and Phyllis to spend most of the 1946-47 academic year in Woodstock, New York, and thus to visit New York City's museums and galleries pretty much whenever they chose. Upon returning to C.S.F.A., now as a member of its teaching staff, Diebenkorn discovered that

the painter Clyfford Still had also joined the faculty. Then in his early forties, Still was well on his way to becoming one of the major figures in American Abstract Expressionism. He was already known for a manner that, in its conceitedness and blunt American nativism, perhaps owed something to the examples of Ernest Hemingway and Frank Lloyd Wright. Still remained at C.S.F.A. for four years, a period during which his painting matured from a hermetic brand of symbolism into the color abstractions for which he is remembered today. Born in North Dakota, he fancied himself something of a prairie medicine man, and he tried, with occasional success, to charge his color fields with a sense of holiness and dread. This shaman pose both awed and irritated the young Diebenkorn. Though Still showed what a frankly American sensibility might make of European modernism, he was doing so, in the Californian's view, with "paranoid pomposity."

One evening in Santa Monica Canyon, over a couple of drinks, Diebenkorn and I fell to talking about Clyfford Still. "He was revered like a god," Diebenkorn said. "I remember that he had a tiny studio—it wasn't the size of this living room—in the basement of the school. One day, he invited me down there. I'd learned to say nothing to Clyfford when I was looking at his paintings, and this time, too, I just looked, with interest but without venturing to speak. A few days later, Clyfford came up to me in a hallway and said, 'I'd like to see what you're working on.' Phyllis and I were living in Sausalito then—it wasn't the self-conscious community it is today—and we invited Clyfford over for lunch. When he arrived, we chatted a bit, and then I took him upstairs to my studio and showed him a number of my paintings. This time, *he* said nothing. Then we went downstairs again, into the dining or living room—they were one, actually—and sat there waiting to eat. Phyllis was already a very good cook, and all these tempting lunch aromas were wafting in. At this point, Clyfford caught sight of a painting of mine that was leaning against a wall, and he said, 'I like that.' Of course, I felt embarrassed by this compliment and thought I had to chop it down. I thanked him, but I added that I wasn't sure the color really worked. Unfortunately, this wasn't the sort of thing you could say to Clyfford Still. What was this about color *working*? That sort of talk was for pedants and old-fashioned art teachers. Clyfford didn't believe in craftsmanship—only in the emotional impact of the entire image. He got up, put on his coat, and, without saying a word, walked out."

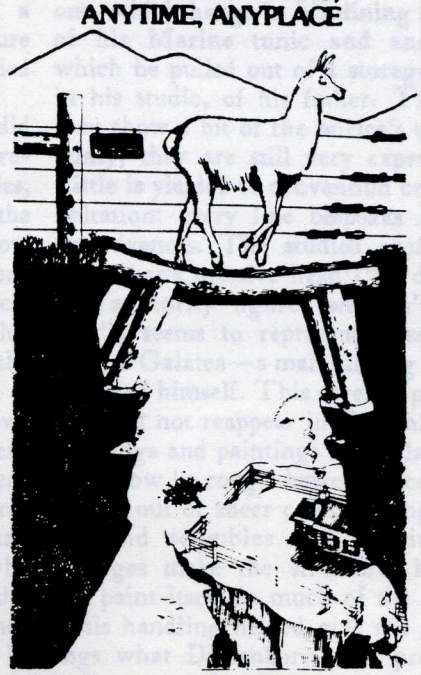
By this point in his narrative, Diebenkorn was chomping on the ice from his drink. "Much later," he pursued, cracking a cube between his teeth, "when Phyllis and I were vacationing in Ensenada, we discovered that Clyfford and the school's director, Douglas MacAgy, were both staying at our hotel, an extravagant, gorgeous place—the Riviera del Pacífico, I think it was called. It was built for gambling, but it had a forlorn air, because the Mexican government had closed the casino. One afternoon, Clyfford and Douglas and I decided to play catch—Clyfford and Douglas had baseball mitts with them—and I remember that I started throwing fastballs to Clyfford. I used to pitch in junior high, so I could throw pretty fast fastballs, and I knew I was burning Clyfford's mitt. I kept on thinking, I really shouldn't be doing this, I really should cut this out. But I just went on burning his mitt."

DIEBENKORN and his wife spent a few months in New York in 1953. They had some notion of moving there permanently, but by this time there were two young children to support, and the city proved too expensive. This brief sojourn was uncomfortable but interesting. One of the more hospitable artists whom Diebenkorn met was Franz Kline, who had recently come into his own as a maker of bold black-and-white abstractions. Diebenkorn remembers vividly his amazement at the exceptionally wide-gauge model railway tracks looping about Kline's studio, though he can't recall how many cars there were, and he never saw them under steam.

"Kline also had a telephone book whose pages he used to rip out to wipe his brushes on," he said. "One day, I started flipping idly through this telephone book, and I discovered that there were interesting sketches all over its pages. Kline said, 'Take one, any one you want.' He was a marvellously friendly and relaxed person."

Diebenkorn's stay in New York was so brief that he had little opportunity to meet the other Abstract Expressionists. The one who most often possessed his thoughts was Willem de Kooning. Diebenkorn had become aware of de

TECHFENCE WORKS, ANYTIME, ANYPLACE



Cost effective, electrified; high-tensile fence systems. Permanent, low-maintenance. Professional installation, even in hard-to-reach areas. For free brochure or $5 installation guide, write: Techfence, PO Box A-NY, Marlboro, NJ 07746, or call: 201-462-6101.

TECHFENCE

Just out of Santa Fe there's a place that's out of this world.

a warm, elegant, casual, intimate ranch-resort in a magnificent setting 15 minutes north of Santa Fe. Superb food and accommodations including new Pueblo Encantado 1-story condos adjacent to the enchanted ranch.

Rancho Encantado

Route 4, Box 57C ny
Santa Fe, N.M. 87501
(505) 982-3537

SILVER SEAGULL

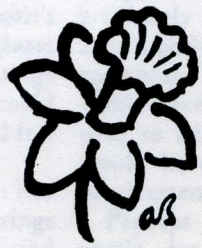
Newport Silversmith James Breakell captures the grace and beauty of the seagull's flight in this lovely bracelet. In sterling silver, $25.00. In 14K gold, $225.00. Add $4.00 handling. MC/VISA (401) 849-3522. Brochure on request.



J.H. Breakell & Co. [illegible] Dept. NYS Newport, RI 02840

• TAPAS • TAPAS • TAPAS • TAPAS • TAPAS • TAPAS • TAPAS •
"New York City's Best Tapas Bar"
Mimi Sheraton TIME MAG.
The Ballroom
Join Chef Felipe For Lunch, Dinner & Private Parties
253 West 28th St NYC (212) 244-3005
• TAPAS • TAPAS • TAPAS • TAPAS • TAPAS • TAPAS • TAPAS •

Kooning in 1948, when he saw in the *Partisan Review* a series of black-and-white photographs of works in the painter's first one-man show. The paintings themselves were primarily black and white; executed mostly in house paint, they combined letter forms and biomorphic shapes in a virtuoso demonstration of several dissimilar yet perfectly interwoven methods of paint-handling. Diebenkorn is one of many art observers who feel that American painting hit an inventive peak in the nineteen-forties. "Those paintings of de Kooning's were his best, I think, though perhaps he has equalled them recently," he told me. "They affected me enormously, yet I'm not aware of having seen any of them with my own eyes till several years later. I knew them strictly from photographs. The way he used that line—that was really *it* for me! I think such influence is natural when a young painter discovers an older one. I'm against the cult of originality, though I don't, of course, like copycats. But, after all, here's this tremendous experience, and what's the young painter supposed to do with it—stick it under the rug?"



By his late twenties, Diebenkorn was already producing remarkably mature and self-confident canvases. They were very large easel paintings composed of loose blocks of color and often traversed by a playful network of lines. The overlapping and interpenetration of the forms produced precisely that flattish, ambiguous "space," or "spatiality," that Diebenkorn, like the other Abstract Expressionists, regarded as the sine qua non of authentic modern painting. His manipulation of space owed much to certain New York artists—de Kooning in particular—and to some of his brilliant colleagues in the Bay Area, but it was still both personal and innovative. No other painter had his feeling for the uses of landscape as abstract structure, or for the fertile juxtaposition of elements that might seem to be naturally opposed. Many of his preferences in this period—preferences so deep they seem virtually somatic—have stayed with him over the years. One is a happy acceptance of the traditional means of painting: standard colors and brushes, rectangular primed canvases, ordinary drawing paper. Another is a fondness for simplicity of surface, for paint applied in an obvious, everyday way; he dislikes the impression that surface effects have been achieved in a mysterious, almost supernatural manner, a manner you'd be hard pressed to figure out no matter how long you studied the picture.

Diebenkorn's early achievement did not go unrecognized. He had well-received gallery shows in Los Angeles, Chicago, and New York; in 1954, the San Francisco Museum of Art (now the San Francisco Museum of Modern Art) gave him and two other local artists an exhibition. In light of this success, his switch to figuration in the summer of the following year came as stunning news to his growing audience. Yet Diebenkorn had in fact been preceded in this by two Bay Area colleagues, David Park and Elmer Bischoff. Park, who was about ten years older than Diebenkorn, returned to figuration in 1950, and he came to conduct a lively exchange of ideas with the younger artist. Diebenkorn still speaks of him in slightly elegiac tones of affection and respect. In his painting rack he keeps a small canvas by Park of a studio sink (a "studio corner" subject such as Diebenkorn himself later handled with aplomb); the wonderful sink has such an air of having been momentarily, nonchalantly put down that one can hardly believe that it was *intentionally* painted at all. It is as if a dirty sink were to appear, by some statistical freak, in the tinted shards of a kaleidoscope. In point of fact, however, the image sits on an accumulation of paint layers so heavy and clotted as to suggest a petrified cowpat. "We used to call this sort of surface his *merde*," Diebenkorn said, with a chuckle. Park, in piling up his paint, was never afraid to disappear for days on end into a sow's ear in search of a silk purse, and this proved a useful lesson to a natural "digger" like Diebenkorn. Yet there was a notable difference in the way the two men "dug." On the whole, Park knew what he wanted, and reworked his pictures until he had captured what was in his mind's eye; his best paintings have a truly visionary quality. Diebenkorn, more receptive to the changing image before him, repainted his canvases partly to see what would turn up as he felt his way forward.

As a student, Diebenkorn had drawn and painted from observation, but his switch to a broadly realistic manner was in no sense a switch *back*. I've seen two of his student drawings: one, which hangs in his dining room, of his Marine tunic and another, which he pulled out of a storage rack in his studio, of his father. Though they show a bit of the novice's uncertainty, they are still very expressive. Little is yielded to convention or mere imitation; every line bespeaks a soft attentiveness. The studied profile of his father's massive head ("A daunting authority figure, wouldn't you say?") seems to represent a sort of reverse Galatea—a man turning into a statue of himself. This careful, plotted look did not reappear in Diebenkorn's drawings and paintings of the late fifties. Now he rough-hewed his compositions out of sheer color, letting cut-ins and scumbles and wet-in-wet passages make the structure, letting the paint itself do much of the work. This handling helped give the paintings what Diebenkorn calls presence—the sense of nearness and frontality which comes from frank paint patches riding bluntly upon the weave. Depending on how the viewer focussed his eyes, these images could at any moment dematerialize into abstract compositions spinning across the picture plane. The artist was seeking angular armatures and a fairly saturated—often warm or sunny—color balance. Shrewdly, he refrained from developing small focal areas where these would tend to occur in traditional painting: people's heads were often just a few notes of color. The viewer got involved with these canvases as totalities, as fields of emotional experience, or not at all.

In retrospect, one can see that Diebenkorn's turnabout was part of a general postwar revival of representation—in Paris he had been preceded by Giacometti and Hélion; in New York by de Kooning and Fairfield Porter—but he pursued his new interest in a way that owed little to any of them. What these other artists shared was a fascination with specific subjects, especially the human body; Diebenkorn put his motifs to uses that remained substantially abstract. It was as if he simply needed to absorb more of the visible world before returning to abstraction, as if he were insisting that in this matter of abstraction versus representation there was no real embarrassment of choice; perhaps, indeed, it was only by eating one's cake that one *could* have it, too.

Diebenkorn's preference for irregular grids came to the fore in this period. The orthogonals of rooms and

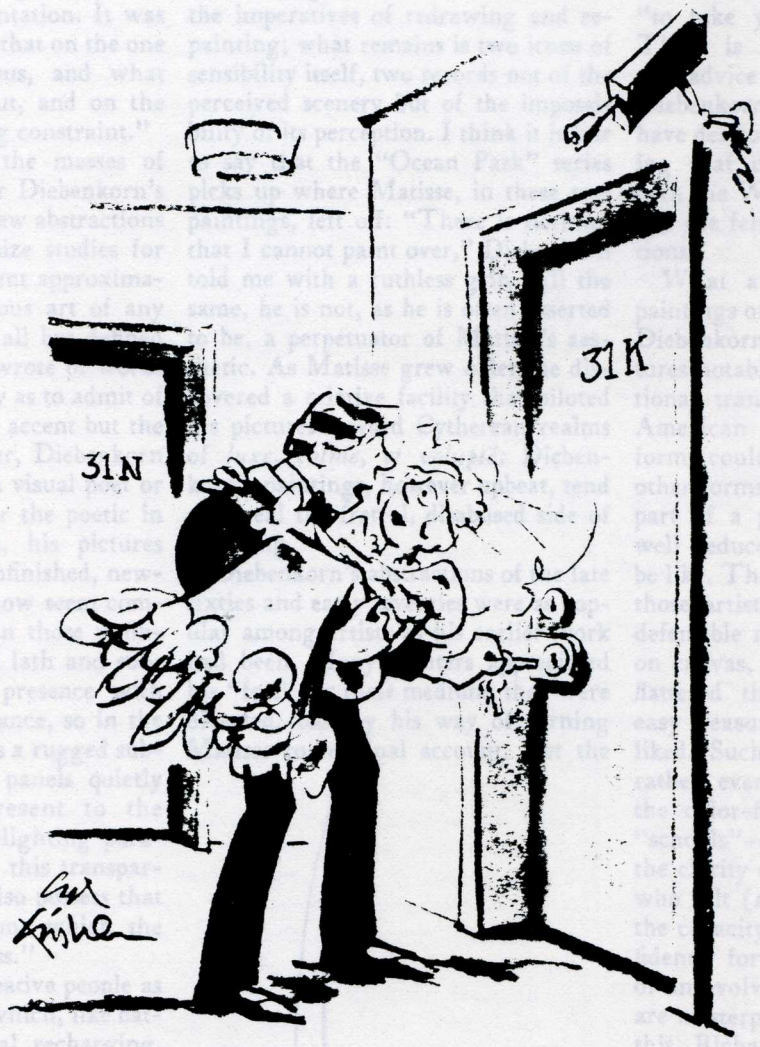
terraces and low California townscapes dominated many of his images. Usually, one or more sophisticated devices (mostly of French provenance, though more brashly stated than they had been in French painting) returned the whole composition to the picture plane. The horizon line, for example, would lie unexpectedly high upon the canvas, or near things would lie tangential to far things, hoodwinking the eye. If a part of the image started to look good without describing anything recognizable, Diebenkorn would often leave it as it was. Details and textures, never solicitously rendered, were often captured all the same; Diebenkorn's breezy way with paint, in which glazes and scumbles and spotty overpaintings were enlisted without apology, could coincidentally suggest the physical feel of West Coast suburbia.

By the early sixties, Diebenkorn had shown his representational paintings several times in both California and New York. Painters and critics received them warmly, on the whole. In a piece on contemporary figuration, Fairfield Porter applauded Diebenkorn for sticking to the "where" and avoiding the "what" of painting—that is, for concentrating on color composition, while eschewing the chic existential "angst" with which so many painters were mucking up their images. It was one of Porter's critical rules of thumb that every realistic image must be judged as an abstract composition and, conversely, that every abstraction must be judged for what it says about the world. Although he never discussed Diebenkorn in this context, many of the Californian's "realistic" pictures of the time work best precisely as abstractions; through representation he had gained access to a whole repertory of musically pleasing shapes and rhythms that might well have looked odd in a thoroughly abstract framework.

Not everyone was happy with Diebenkorn's blend of representation and abstract design, however. An objection was raised by Hilton Kramer, then a contributing editor at *Arts Magazine*. In a piece in the December, 1963, issue he wrote that Diebenkorn's out-and-out abstractions continued to strike him as "the more authentic" realization of the artist's gifts: "Whenever he has sought to effect a greater congruence between realistic observation and pictorial design, the result is either bland or brilliantly old-fashioned." Diebenkorn's position, Kramer thought, was equivocal. To progress in realism, he would have to mortgage himself to the past; to advance in broad design, he would have to forfeit his existential involvement with his subject.

Perhaps Kramer's piece was prophetic, for within four years of its publication Diebenkorn had abandoned representation and returned to abstraction. There was a certain irony to this second turnabout. Not only did his final depictive works surpass any that he had previously executed but they managed, in my opinion, to eliminate whatever "incongruence" may have existed between the poetic specificity of subject matter and the requirements of abstract organization. The late "Cityscape #1" is both a flawless piece of abstract designing and a perfect evocation of a certain sort of American place. To promenade your eye along the edges of the shadows in this painting is to gain intuitive knowledge of an entire world.

At one point in our conversations, I remarked to Diebenkorn that, much as I liked his "Ocean Park" abstractions, I had long been rather regretful that he hadn't done another year or two's worth of cityscapes and interiors. He gave me a dry, impatient look. "I guess I have to insist that abstract spatial structure is absolutely primary to me," he said. "When I find something wrong in a piece, it's usually structure or 'spatiality' that I'm talking about. Content should follow automatically from these things. Remember those Rajput miniatures of mine? Well, neither of us is much interested in the action, are we? We don't really care what all those little figures are up to. But does that mean that the artists weren't involved in their subject matter? Obviously not. I would stress the structural, spatial, and coloristic attractions of these miniatures. I guess I simply have a very broad conception of what makes subject matter interesting."



"I can carry you across the threshold, and I can disarm the alarm system, but I can't do both at once."

IN 1966, the University of California at Los Angeles offered Diebenkorn a full professorship in its Art Department. He accepted (he would hold the position until

1973), and moved with his family from Berkeley to Santa Monica. Soon hard at work in a windowless temporary studio, he discovered that his painting was flattening out. Within a few months, it had gone abstract; the "Ocean Park" series was launched. "Even though my decision seemed sudden, I knew better," he commented in the catalog for a 1969 exhibition of works from the series, at the Los Angeles County Museum of Art. "By the end of the first week, it was clear that I was engaged in the same activity as always, the same searchings for subject, the intense boredom, deceits, and flurries of hope and excitement. . . . It's been a great release for me to be able to follow the painting in terms of just what I want for the painting. . . . [In my figurative work] I would start out with brave, bold color and a kind of spatiality that came through in terms of the color. Then I would find gradually I'd have to be knocking down this stuff that I liked in order to make it right with this figure, this environment, this representation. It was a kind of compromise—that on the one hand can be marvellous, and what painting seems all about, and on the other becomes inhibiting constraint."

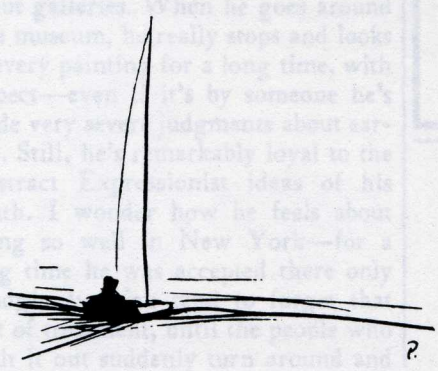
In part because of the masses of pentimenti visible under Diebenkorn's thin veils of color, his new abstractions often looked like full-size studies for themselves. Such apparent approximativeness is rare in serious art of any sort; Marianne Moore all but defined good poetry when she wrote of words set down "in such a way as to admit of no interpretation of the accent but the one intended." However, Diebenkorn flatly denies that he is a visual poet or that he strives at all for the poetic in painting; and, in fact, his pictures attract us like certain unfinished, new-built houses that somehow seem complete as they are. As, in those unfinished houses, studs and lath and subflooring declare their presence with companionable nonchalance, so in the "Ocean Park" paintings a rugged substructure of lines and panels quietly insists on staying present to the viewer's mind. The delighting paradox is that painting of this transparently sketchy sort can also possess that sensuously satisfying tone which the cookbooks call "doneness."

We often think of creative people as units of stored energy, which, like batteries, require occasional recharging. No metaphor is less applicable to Diebenkorn's practice of his craft. For him, the friction and frustration of the try itself are what generate the energy necessary to solve a painting; and because this energy never expends itself in easy bravura it is proof against depletion. Flirtatiously courting calamity, Diebenkorn is more than half fond of muddles; the result is a species of ambivalent repainting which has mellowed into high style. To the degree that a work of art can be usefully envisioned as the painted replica of a temperament, Diebenkorn's temperament is most clearly perceived in his paintings' memorialization of their making. Each piece, in a way, is its autobiography.

The idea of incorporating flaws or hesitations into a finished work is not a new one in art; one finds it even in the Italian Renaissance. Yet this sort of procedure did not acquire a particular urgency until the modern period. In certain of Matisse's paintings (including "The Open Window" and "View of Notre-Dame," both in the Museum of Modern Art), all trace of conventional imagery has been forfeited to the imperatives of redrawing and repainting; what remains is two icons of sensibility itself, two records not of the perceived scenery but of the impossibility of its perception. I think it is fair to say that the "Ocean Park" series picks up where Matisse, in these two paintings, left off: "There is nothing that I cannot paint over," Diebenkorn told me with a ruthless grin. All the same, he is not, as he is often asserted to be, a perpetuator of Matisse's aesthetic. As Matisse grew older, he discovered a relative facility that piloted his pictures toward Cytherean realms of *luxe, calme, et volupté;* Diebenkorn's paintings, however upbeat, tend to reveal the fretful, disabused side of his being.

Diebenkorn's abstractions of the late sixties and early seventies were as popular among artists as his earlier work had been. Many painters appreciated his "feel" for their medium; they were diverted, too, by his way of turning Matisse to original account. Yet the "Ocean Park" paintings were viewed with considerable suspicion by a goodish segment of the New York art establishment. There was, first of all, a measure of that apprehension which the art world has always reserved for plainly superior painting—for painting that cannot be patronized. There was also an element of the typical New York haughtiness toward the supposedly "laid back" Californians (though Diebenkorn, who says, "After you, sir," as he opens the door for you, has an almost Old World formality about him). And, finally, there was the obvious fact that this stubborn Californian was out of step with the lions of New York abstraction: in the heyday of color-field painting, of acrylic stained into raw cotton duck, Diebenkorn persisted in using oils on normally primed canvas. During one visit to the city, at a loft party in SoHo, Diebenkorn was informed by a distinguished critic that if he wanted his art to achieve enduring quality he would have to switch to the staining method and move East, "to take your New York knocks." There is no reason to believe that this advice was ill-intentioned, but if Diebenkorn had accepted it he would have destroyed everything in his painting that made it unique, including both the Western sense of atmosphere and the felicitous maze of self-corrections.

What a great many mainstream paintings of the late sixties shared, and Diebenkorn's early "Ocean Park" pictures notably lacked, was a certain rational transparency. In all kinds of American painting of this period, forms could be observed to determine other forms: when you scrutinized one part of a painting, you could pretty well deduce what another part would be like. This way of working attracted those artists who craved a conscious, defensible rationale for what they put on canvas, and, in turn, their images flattered those viewers who wanted easy reasons for liking what they liked. Such paintings—and they are rather evenly distributed throughout the color-field, Pop, and minimalist "schools"—were indeed impressive in the clarity of their ambition; for those who felt (and perhaps still feel) that the capacity for seeing one's way confidently forward is the key ingredient of an evolving style, the best of them are masterpieces. But in the face of all this, Richard Diebenkorn remained a doubter; he was trying to cultivate in himself an absolute alertness to every inch of the evolving image. If any-



thing, his paintings grew even more reticent and elusive than they had been, more reflective of their author's tendency to waver and to backtrack. They were paintings in which emotion had not been led by the halter but mounted and ridden—ridden like a tetchy, unpredictable mare.

UNTIL fourteen years ago, when he left the U.C.L.A. art faculty, Diebenkorn devoted a lot of his time to teaching. Unlike many painters, he liked it—he liked the students, the talk, the odd self-revelations. In the enthusiasm of instruction, he tended to abandon much of his reserve, and to say what he felt rather bluntly. "Then I'd find myself listening to myself," he told me, in a characteristically reflexive phrase, "and I'd notice that I was developing these fixations, these tics. And suddenly I'd realize that I was dwelling on problems that resembled my own problems in the studio at the moment."

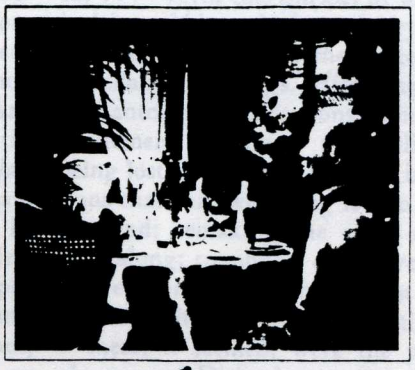
One of Diebenkorn's student painters who went on to do something unique was Tony Berlant, another Santa Monica artist. Berlant makes large, brilliantly colored collages out of found sheet metal; breaking shape against shape and hue against hue, he winds up with pieces that strike a personal, even generously emotional note while retaining an industrial patina, an armored elegance. They have nothing in common with Richard Diebenkorn's paintings—not on the surface, at least—and you can clearly see that their spatial arrangements violate every one of Diebenkorn's private compositional imperatives. Yet the teacher is hugely proud of his pupil, whose work he follows with enjoyment. "I can honestly say that I've never produced a clone," the older man will tell you; he will even go on to deny that he *was* Berlant's teacher, in the sense of transmitting anything special to him.

Berlant himself disagrees. "The difference between having one contact like that and none," he said one morning in his studio, "makes all the difference in the world." Tony Berlant is in his late forties, a handsome, swarthy, heavyset fellow. He grew up in Los Angeles, and he knew about Diebenkorn for years before he met him as an undergraduate. The first serious painting course he ever took was with Diebenkorn. The teacher, he recalls, would insist on his students' finishing a large canvas in one day. First they'd warm up with a few hours of drawing, then they'd work on this "one-shot" for two hours, then they'd knock off for lunch, and after lunch they'd finish it.

"So there I was, in the first art class I'd ever taken, and he sharply criticized a painting I was working on," Berlant told me. "I said, 'But I think it's *interestingly* inept,' and he said, 'No, it's just inept.' But the next day he came up to me in the hall and said, 'I don't know why I said that, I really don't.' And I was appalled that this man, by whom I was so star-struck, was actually going around mulling over what he'd said to me. He was so generous with his time. He also very consciously insisted that one had to be true to one's impulses. He told me that if you tried to get rid of a mistake you might well wind up getting rid of the only thing that kept the painting from resembling your unconscious diagram of the officially 'right.' "

A smile grew slowly on Berlant's face. "I remember an incident from later on, when we were both teaching at U.C.L.A.," he said. "There were these twice-yearly faculty meetings to decide who would graduate, who would pass, and so on, and all the student painters had to bring in six works. The faculty were required to grade these things A to F, after arriving at a consensus. Of course, none of us could agree on anything. So there we were in this big room, arguing, confused, and Dick said, 'Look, every day we watch our government or some other government do something stupid, right? But the individual is not obliged to be stupid. *This* is stupid, and I'm not going to do it!' Afterward, in private, he did a storyboard of sketches showing a guy in various aggressively academic attitudes. Crouched down in the corner of the first frame was this little figure, and he rises higher and higher until, in the last frame, he bashes the academic guy. Well, that's Dick's attitude to that sort of nonsense. I've never heard him discuss any careerist stuff whatever. Nothing at all about galleries. When he goes around in a museum, he really stops and looks at every painting for a long time, with respect—even if it's by someone he's made very severe judgments about earlier. Still, he's remarkably loyal to the Abstract Expressionist ideas of his youth. I wonder how he feels about doing so well in New York—for a long time he was accepted there only grudgingly. You tend to forget that sort of treatment, until the people who dealt it out suddenly turn around and

PURE
NOB HILL,
PURE
SAN FRANCISCO



HUNTINGTON
HOTEL
NOB HILL, SAN FRANCISCO 94108
(415) 474-5400

MEN'S WIDE SHOES
EE-EEEEEE, SIZES 5-13
Extra width for men who need it, in excellent variety, styling and quality. Available only through our FREE CATALOG. Send for it!



THE WIDEST SELECTION
OF THE WIDEST SHOES ANYWHERE!
NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
HITCHCOCK SHOES, INC.
Dept. 69H, Hingham, MA 02043

THE GINGER MAN RESTAURANT
Manhattan
51 West 64th Street · (212) 399-2358

The Griswold Inn
ESSEX CONNECTICUT 06426
203 767 1812
featured in *Country Inns and Back Roads*

accept you. Then you really remember it."

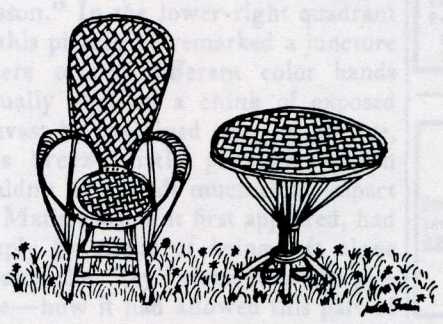
Berlant stopped to reflect for a moment. "I saw a lithograph of his once—no, actually it must have been a stone he was about to wipe out—where he'd written something on the bottom. It said 'Look, Dick, this is the bloody formula. You've got it now, right?' I realized that Dick must have grown impatient with himself for repeating what he thought was the same tired visual idea. But the hard fact is that after all this self-doubt he winds up making very authentic and pleasurable paintings. He's extremely self-critical, yet he knows his worth. I remember a time when he was actually voicing his doubt that he could make paintings at all, and I said to him, 'Okay, Dick, how many people in the world do you think paint as well as you do?' He thought for a long time, and then he just laughed."

OFTEN when Diebenkorn is in the studio talking about a work in progress, he'll say something like "There wants to be more red here" or "There wants to be more space." You could almost swear he was listening, like a magistrate or an arbitrator, to the painting's formal complaints; and if you ask him about a specific part of the piece he may indeed reply by presenting it as the outcome of lengthy litigation. He's a bit of a dialectician—in an intuitive, nonintellectual way. Once, I asked him if he felt, as I did, that many of his paintings have somewhere in them a small "key" element—this was my term—that activates the rest of the composition and also sums it up in some indefinable way. (Such, for me, is the orange smudge in the upper-right quadrant of the Whitney's "Ocean Park #125.")

"I see what you mean," he replied, "but I'd like to add that in my painting this special, or 'key,' element will usually embody a strong contradiction—a sudden, surprising contradiction. And I've liked things by other people for the same reason—because they broke their own rules. Sometimes, in my work, a bit of loose, throwaway painting just seems to cap the whole thing, but actually this marvellous loose bit—this 'key' element—was probably done early, when there was no risk in doing it. It's not the throwaway thing that's so special, you see, but, rather, the rest of the painting, which has to be painstakingly brought up to the same level. Any mark that finds itself on the surface of a painting and stays there soon becomes a determining part of it."

Diebenkorn scanned the rows of pictures on the walls. "I guess my work's always swinging back and forth between pared-down simplicity and an attempt to hold on to the incidentals," he said. Again, he seemed to be voicing his wariness of all "headlong" ways of working. "That one over there, for example, has been changing a lot recently. Lots of incidentals fell away only last week. And this can be bad, actually, because the picture can become too—oh, *singular*, really." Pressed as to what he meant by this, Diebenkorn explained that he was referring to a want of interesting elements; most of the time, his compositions require a plurality of forms. "Sometimes I paint things out and out, till I've painted down to an island, or down to nothing at all," he said. "I sense a little of this in Matisse's 'The Open Window'—this working so intently that everything disappears. When somehow I've lost the incidentals, it gets very hard for me. I can save a piece if this simplicity has enough sheer rightness, but if it doesn't, and I can't get the piece back from being too spare, too reductive, I lose it. Sometimes I used to just throw away the nearly painted-out ones. I cringe when I realize how much those things might mean to me now."

As my meetings with Diebenkorn progressed, they assumed a particular and, in hindsight, rather amusing form. Exceedingly wary of crisp formulations, he let few of mine or of his own pass unqualified, even wincing at the utterance, by either one of us, of certain single words. This habit, I noticed, was catching; his almost rueful scrupulousness had infected me. Lately, he had also taken to revising at the outset of each meeting whatever he'd said during the previous one. He was like a graphic designer correcting a design by tracing it, with the necessary changes, on an overlay of transparent paper—but there was the bewildering complication that since each new conversation was metaphorically equivalent to a new transparent overlay, the mental bundle of overlays I was carrying about in my head was threatening to become indecipherable. Trying gallantly to clarify himself, Diebenkorn ran the risk of self-encryption.



"I don't mean to be evasive when I say . . ." With this phrase, or one like it, he would broach almost every assertion, serving it up in the sauce of its attendant misgivings. Misgivings, disenchantments, indirections; residues of excitement or ennui; the feeling of being lost and liking it; sudden intimations that this beginning is also a perfect end; remaking the rules as one goes along; trembling on the verge of a revelation without the faintest desire to know what that revelation might be—these, it seemed, were the painful pleasures of Diebenkorn country. And if, having marked such proclivities, I could still refrain from exclaiming "Just like your painting!" that was only because I felt that so much intricate web-spinning should not be permitted to capture so common a fly.

Several hairs of Diebenkorn's brushy left eyebrow—dependents, no doubt, of some minuscule facial muscle—have an expression all their own. Lifting slightly whenever he ventures to say what he might want to amend forthwith, they suggest a little boy who is always afraid he's about to do something wrong. One may well wonder how such a cautious child could ever have grown into—of all things—an artist; the only plausible reply is that this cannot be the only child in Diebenkorn. At times, indeed, you may glimpse a rapscallion as pleased as Punch with his latest act of bravado ("I just went on burning his mitt"). How all the friskiness assorts with so much thoroughly perplexed introspection is a real mystery. But it is the necessary mystery in Diebenkorn's artistic personality, and the probable source of the drop of magic in his paintings.

ONE afternoon, Diebenkorn developed for me a few of his ideas about Matisse. It was right after lunch; we sat outdoors on his sunny back patio, while the two dogs dozed in a scrap of shade.

"When I was in Leningrad in 1964," he began, "I saw at the Hermitage Museum a Matisse picture that must have been—oh, seven feet wide. It's in Alfred H. Barr's Matisse book. He says it's an oil—he's wrong there, it's a gouache—but the important

thing is the way the paint's piled up. Unfortunately, it was in pretty bad shape. The museum people took me into a lab where it was on an easel, and asked if I had any helpful suggestions, but as far as my amateur eye could see there wasn't a thing they could do with it—that was the way it had to stay. It was one of Matisse's Moroccan pictures, from around 1913, very 'decorative,' painted in flat, soft, matte colors. It was beautiful, but you felt that if you clapped your hands all the paint would fall off."

Leaving me alone with this alarming image, Diebenkorn vanished into the house, then reappeared with Barr's classic volume on Matisse and the huge, profusely illustrated monograph by Pierre Schneider.



"Matisse had a great influence in this country," he said, "yet in the end he reached relatively few people. Now, look at this oblique view down over a piano. How could he have painted this stuff in 1900? It was hard enough for me to take similar liberties in 1950. Or 'The Blue Nude,' which should be somewhere here—yes, look how his physical attack seems almost bitter, yet there's this immense sensuousness. Together, they add up to a combination that was brand-new in the early part of the century." Diebenkorn explained how the Frenchman's paint-handling, which at some points had the quality of an expletive vented in frustration, ingeniously accommodated what might conventionally be seen as flaws. In early Matisse, two opposites, painting and painting out, were being fearlessly woven together.

"Here, in this picture of Greta Prozor, he scrapes down to the bone, plasters opaque paint right onto the scraped area. There are extreme differences of paint quality within the same depicted object, and it's so goddam original! Such painting was absolutely out of the question at that time. From these switches in handling, you can guess that nothing would get in his way. He just plowed the paint on. Matisse also had a lot to do with the achieving of spatiality in American painting. Now, here"—Diebenkorn had found a reproduction of "The Striped Dress"—"we have an example of what would later become one of the tried-and-true devices in American Abstract Expressionist painting: the positive area is the more elusive, with the surround or background being the more solid or advancing. Matisse was perhaps the first to cross up cues in this way." Diebenkorn pointed out some pronounced scoring with the shaft of the brush around the contours of forms, and showed how Matisse had continued this scoring into the bow of the dress, though now as a counterpoint against or through the forms.

"Matisse always surprises me, he's so rich," he went on. "One may expect, for example, a certain enhancing at a particular point, but then one looks and finds that it's all pretty drab there. He has this marvellous cool, he manages to resist all that jazz, yet he's as sumptuous a painter as there is. It's the restraint coupled with the sensuousness that's so utterly exceptional. It's a musical thing: this transition here, this color here, a wild surprise here that becomes, a little farther up—well, just a gentle part of the harmony."

The quality in Matisse that Diebenkorn seemed to find most impressive was his avoidance of the temptations of conventional procedure. Turning to a plate of the "Portrait of Madame Matisse," Diebenkorn drew my attention to two scrubby little areas hanging at her sides; there could be no doubt that very few picture dealers of the Belle Époque would have accepted them as legal tender for hands. "I have to think that these odd, unfinished-looking things in Matisse were done toward the beginning, and the painting finished around them. It seems that in time the painting—oh, *accepted* them. Clearly, the last thing that happened wasn't these crazy mixed-up hands, or the half-scraped-out head in 'Olga Merson,' for example; neither of these makes sense as a *final* gesture. Stuff like this is so outrageous, but there's a deeper rightness to it. Sometimes it happens to me in a painting that I just have one dumb little area to fix up, and I do it, and, boom, the painting's gone—for the time being, anyway. Matisse refrained from this sort of thing, and his very refraining became a kind of seeing."

To clinch his point, Diebenkorn turned to a color plate of "The Piano Lesson." In the lower-right quadrant of this picture he remarked a juncture where several different color bands casually abut on a chink of exposed canvas; he explained how, to his eye, this breezy little passage, which couldn't have made much of an impact on Matisse when it first appeared, had simply by virtue of being left alone become the "key" element of the picture—how it had allowed this part of



Made for Gump's
PORCELAIN PRESENTATION BOWL
A graceful centerpiece bowl from the Orient, hand-decorated with the "Black Lotus Blossom" motif. 8" diameter; 6½" high on a carved rosewood stand. **40.00**

GUMP'S
SINCE 1861

800-334-8677
Add 3.80 handling/delivery.
P.O. Box 890910, Dept. M215
Dallas, TX 75389. Add tax for delivery in CA and TX. Major credit cards honored.
Send $3 for a series of 4 Gift Books.

Love to Travel but Hate the Travail?
Looking for a New World of Wonderful Out-of-the-Ordinary Places?
Want Private, Personal, Inside Information?

EDWARD CARTER'S
LETTERS FROM ABROAD
A Connoisseur's Monthly Chronicle of the World's Underrated Treasures and Overrated Pleasures
From fashionable, fun and frugal - to lovely, lazy and lavish, Carter's travels will fascinate you. Every month from London in Full Colour, 12 Pages of delightful new places to go and those to avoid. Great new ideas and candid caveats will save you time, effort, and money. Remarkable things to do, food to eat, people to meet, treasures to find and secrets to keep.

"We all loved sharing THE POINT, now share his world! This Bon Vivant and recent International Delegate for Relais et Chateaux is irresistible and his letters are indispensable. If you love to travel, this is a must!" **Robert Carrier, O.B.E.**

Independently paying his own way, this gent tells it as it is.

A limited number of Subscriptions are available at $120 per annum including all current year's back issues
Checks to Townsend PO Box 195 Stevenson MD 21153

ANTIQUES WEEK IN LONDON
Oct. 25 – Nov. 1 or Nov. 1 – Nov. 8
Furniture Study-Course at Victoria & Albert Museum. Talks on Interesting Antiques, their care and Detecting Fakes. By experts from V&A and Sotheby's. 7 nights in elegant hotel. Extraordinary personal service. Limited to 20.
Douglas Gresham & Co. Custom Travel Experiences
2 Burnsdale Ave. Valhalla, NY 10595 ☎ (914) 683-1151

Classic bow pin in precious metal.
Designed by Leonore Doskow.
Sterling silver **$25.00**

14 Kt yellow gold **$275.00**
Croton Crafts
P.O. Box 437, Croton on Hudson, NY 10521
Add $2.00 for handling and postage



"Gosh, Grandma, what a big office you have!"

• •

the composition (and, to a degree, the whole painting) to breathe. If Matisse had added as little as one stroke here, the whole image might well have hardened into a Gordian knot of frustration.

As we continued leafing through the Matisse books, Diebenkorn's eye fell on a color plate of "Nasturtiums and 'The Dance' I." This is one of those Matisse pictures that virtually tell how they were made: by examining the paint-handling, one can easily retrace a succession of steps. "So here you see some of that process that people noticed in me later on," Diebenkorn said. "The background turned out blue, but you look at this torso and see that part of it's green, which was obviously the original background color, and there's even one breast from an earlier placement of the torso still clearly visible *outside* the figure." In this painting, the past had become almost physically a part of the present—a dreamlike sensation that evidently enchanted Diebenkorn.

He had a lot more to say about Matisse that afternoon, but shortly after I left him I realized that he'd said remarkably little about Matisse's color—the thing Matisse is most known for. Apparently, Diebenkorn didn't think very much about color as an entity in itself, and I began to wonder if Matisse had, either. If Matisse had used color primarily to produce a compelling decorative sense of the motif, Diebenkorn used it to produce spatial structure; good color, one might be led to suspect, was really—for these two painters, at least—a by-product of good seeing. And, indeed, there is something ingratiating and, finally, cloying in beautiful color used purely for its own sake. Just as the truly charitable person is supposed to be largely unaware of his charity—"goodness," as the saying goes, "is a state of unconsciousness"—so the painter with a genuine flair for color must perhaps remain something of a stranger to his own gift.

ONE morning when I arrived at Diebenkorn's studio, he came to greet me at the head of the stairs wearing an even more bemused look than usual.

"You realize, of course, that my letting you in here at all is totally opposed to my usual practice," he said glumly as I took off my sweater. "I mean, I hardly ever invite people to my studio. Most of what I've got here is pretty patchy, pretty embarrassing. I'm sure that if you could just wait a few weeks the whole situation would be eighty per cent better."

I kept silent; I could see that he was heading somewhere interesting.

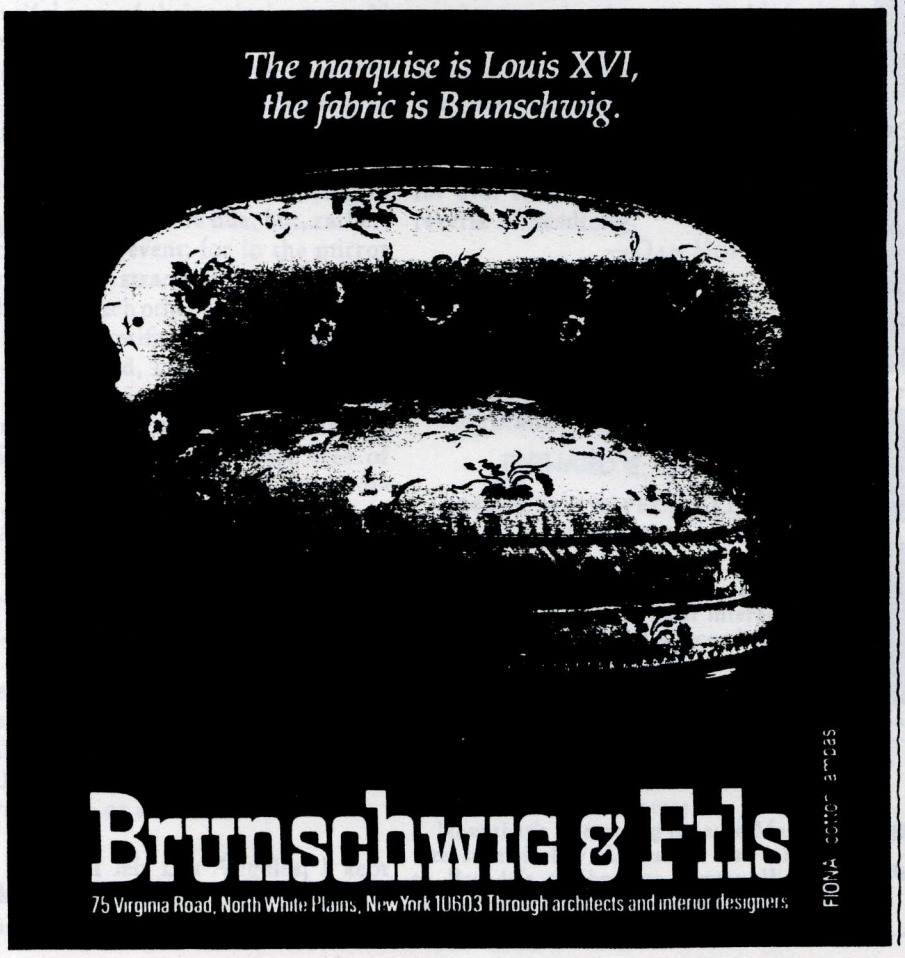
"As long as you're here," he went on, "and you don't mind looking at these things, let's take a good long look. Pick anything, on any wall you like."

Obediently, I went over to the west wall and began to contemplate its two long tiers of pinned-up works on paper.

Diebenkorn stood beside me, screwing up his face. "I have this friend who visits me sometimes," he said, "and I know he thinks I'm a pretty good painter, and has an over-all respect for what I'm up to. So I asked him recently what he thought of these things, and he replied—looking at this one here—that the only part that mattered was the bit in the lower-right-hand corner, the bit that's sort of reminiscent of a still-life. Everything else was inessential, or didn't really belong. O.K. He may be right, he may be wrong, but the point is that I sometimes feel that I need someone to drop by and say, 'Come on, Dick, enough fussing—throw that one away.' "

Now I saw that Diebenkorn had been paying out a confidence, as one pays out a rope; it was up to me to catch the other end. What he was seeking, I felt, was not advice, exactly—I had neither the qualifications nor the impulse to offer that—but, rather, some reassurance that his activity was not hopelessly solipsistic; he needed, now and then, to see his work from an outsider's point of view, and so would readily borrow any pair of sympathetic eyes. The visitor's part was to provide (or withhold) such confirmation, and to do so while matching the questioner's subtle uncertainty with some corresponding tact of his own. For Diebenkorn had often made a virtue out of being of two minds about something; no prudent person would care





to press him to an aesthetic decision.

We had come to rest before an attractive acrylic on paper: zigzag through a stubbly gray field went a lattice of pinkish lines, which connected, like a transport network, a cluster of rosy splotches. From this maplike arrangement, which might have served as the board for some goofy game, one received an agreeable impression of being somewhere; yet I wasn't sure that so lyrical a locality was really where Diebenkorn wanted one to be. There are parts of his paintings where a decorative felicity runs to the simply gorgeous, but such lushness is commonly broken against harsher passages, which throw it into relief as something rare and fragmentary. Perhaps what the little painting needed, I said, was simply a sudden shift of gears.

"A shift of gears." Diebenkorn echoed the unadventurous suggestion. He bit his lip and rocked back and forth on his heels a few times. "That's it," he said after a while. "That's what this painting needs. A shift of gears!" Ready for action now, he strode over to a worktable and began squeezing blobs of color onto a tear-off palette. To give his enthusiasm a wider berth, I sidled along the wall to another painting. I studied it, then studied a few more. When, after a lapse of some minutes, I turned back to glance at him, he was standing at his battle station intently scrutinizing the lattice image, which he'd pinned up before him. He said, "Gee, I hope you can find something to look at for five or ten minutes while I fix this thing up. It's this part in the upper-left-hand corner that's bugging me now. It's too— I don't know, too dramatic or something." He unpinned the piece and laid it on the floor. As I moved down the wall to the next painting, I heard the swish-swish of brush against paper. The room momentarily darkened: a cloud shadow.

Many cloud shadows later, I finished scrutinizing that particular wall of paintings and turned to look at Diebenkorn. He was still in civvies, risking the lightning conversion of a pair of good pale-blue cotton trousers into a pair of "painting pants," and he was standing at an oblique angle to me, his feet planted far apart, and bending at the waist—just the way his doctor must have told him never to do, considering his history of back problems. I could hear his brush scrubbing the painting on the floor.

"I'm so sorry," he said. "What a way to treat a guest! Well, it looks like

I'm stuck now. I hope you don't mind if I just keep on working. What do you say to our meeting here tomorrow morning, about eleven o'clock?"

I agreed, and made ready to go. But as I reached out to pick up my sweater from the back of a chair something glittery caught my eye, the way a person's spectacles can, or a bright rivulet in a landscape. Half hidden under a pile of colored-paper scraps lay a little round mirror, about five inches across—a shaving or makeup mirror of the sort that usually has a magnifying mirror on the back. I held it up to my eye and examined, in reverse, the painting on the floor.

"Yes, I still use that from time to time," Diebenkorn said, with a wistful smile. "Years ago, I consulted the mirror constantly when I was painting. I thought I needed what it showed me. I thought, Oh, boy, what a marvellous tool for checking up on myself. By looking at a picture's mirror image, I could see it as something foreign, unfamiliar, and so address myself to its previously hidden flaws." He fell silent. "When I was a representational painter," he resumed, "I liked painting what I saw in ordinary wall mirrors, and it was the same with my students. I'd put a mirror in a set-up on the model stand, and the really beautiful part of their paintings would always be in their handling of whatever image was held in the mirror."

I suggested that they probably felt, in their treatment of these mirror images, that they were painting not a throng of well-known objects, each clamoring to be given its descriptive due, but, rather, a sort of color event; for in the mirror things were strangely masked, and melted into each other without insisting on formal identification. In this looking-glass world, I went on—recalling my own experience as an art teacher—one's brushes were free to indulge their every wish. They were free of the straitlaced strictures of the ordinary world of the right way around.

"Ah, but you have to watch out for the mirror," Diebenkorn said. "This mirror thing is a whole puzzle in itself. I've been gazing at mirror images for years, you know, and, with time, I've become more skeptical. I've begun to see the mirror as something like—well, like a nervous habit. In fact, I could probably say that I'm free of the mirror now, or almost free of it."

AFTER I left Los Angeles, I kept in touch with Diebenkorn by phone. When four months had gone by, I figured that most of the small works I'd seen in his studio would be finished; I was curious about how the piece with the pinkish lattice motif had worked out. I was sure he'd done more than simply "shift gears"—that idea had served only to budge him out of a quandary—but I wasn't prepared to have my question met with a question.

"What lattice motif?" he inquired, sounding utterly stumped. "Everything here has changed so much I'm afraid I can't remember it."

All the while, month after month, Diebenkorn's strange remark had been running through my head: "You have to watch out for the mirror." It had both the force of a real admonition and the portentousness of a warning uttered in a fairy tale. But how, exactly, should one take it? Was he referring to the fact that nature itself is seldom perfectly symmetrical—which explains why a friend's face may look unfamiliar when reflected in a mirror? Or did he have something deeper in mind? In everyday life, the mirror helps us to see ourselves objectively, but it can also reprove us and so hobble our spontaneity—hence our ambivalence toward it. This ambivalence, this tug-of-war, finds expression in almost everything that Diebenkorn says about his work. At times, of course, one is tempted to intervene in his inner struggle, to leap in on the side of spontaneity. Yet that, one must finally concede, would be altogether the wrong momentum with which to approach an artistic progression that has, for over forty years, been so much the reverse of headlong.

—DAN HOFSTADTER

•

PICADA—Chopped one person 8.00
—*Menu of a Colombian restaurant in Queens.*

No, thanks.

RICHARD E. SHERWOOD

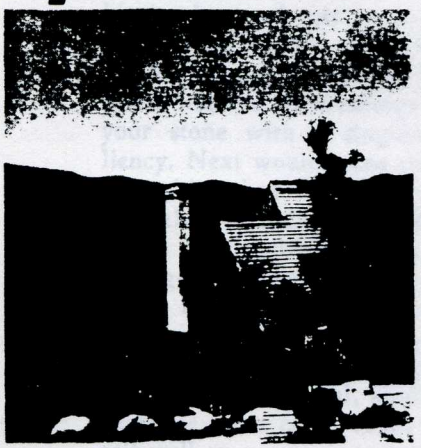
SOCIAL NOTES FROM ALL OVER

[*Pat Steger in the San Francisco Chronicle*]

SUMMER READING: Gioia Diliberto's "Debutante: The Story of Brenda Frazier" has more than a little local interest in it, especially since Brenda's second husband, Robert Chatfield-Taylor, was previously married to Elinor Chatfield-Taylor. Robert and Elinor's daughter, Joan, is also in the book. Her husband, Philippe Henry de Tessan, is an owner of Forrest Jones shops, and Maggie Ames works for him at the Sacramento Street store.

Now that's interesting because Maggie's late sister-in-law, Lorraine, was married to Brenda's stepbrother, Jimmy Watriss, and it was Jimmy who introduced Brenda to Robert.

At Hawk, We Spare The Wilderness And Spoil The Owners.



At Hawk, you can surround yourself with the unspoiled beauty and tranquility of Vermont's Green Mountains. Our elegant homes are serviced by the staff of our Mobil Four-Star and AAA Four-Diamond resort. Call us at **1-800-572-0058.** From Vermont and Canada. **802-672-3811.**

Hawk Inn And Mountain Resort

Because Privacy Is The Ultimate Luxury.



THAI-LAND

The ancient Kingdom of Siam . . . a travel dream shared by many, fulfilled by few. Grand Palace. Ayuthya. Sukhothai. Chiang Mai and neighboring Burma. Monthly departures. Request brochure.

JOURNEYWORLD
Dept. NY9, 410 E. 51st St.
New York, NY 10022
800-635-3900 212-752-8308

WQXR 96.3 FM

The Stereo Stations of The New York Times



Certain gifts simply must be extraordinary.
THE FAMOUS
Stavè Jigsaw Puzzles
The only fine, handcut, mahogany-backed puzzles still being made today.
Free 36-page catalogue. 1-802-649-1450
Stave Puzzles, Norwich, Vermont 05055

Quiero las dos cosas: una figura con una cara creíble, pero también una pintura en la que las formas, incluidas las de la cara, funcionen con toda la potencia que considero como requisito en la obra total. La cara tiene que perder parte de su personalidad. La primera respuesta para ello tiene que ser relacional… Este compromiso con la terminación de las caras es muy importante…, un compromiso que quizá ha socavado a largo plazo mi tendencia figurativa…

… todas las pinturas parten de un estado de ánimo, de una relación con las cosas o con las personas, de una impresión visual íntegra. El llamar a esto expresión abstracta me parece que es confundir las cosas. Abstracto significa literalmente «sacar de» o separar. En este sentido todo artista es abstracto… y no tiene nada que ver que la aproximación sea realista o no objetiva. Lo que cuenta es el resultado.

Richard Diebenkorn

DIEBENKORN, RICHARD

Fundación Juan March

10 de enero - 8 de marzo, 1992

Horario: Lunes a sábado, 10-14 / 17,30-21 - Festivos: 10-14
Castelló, 77 - 28006 Madrid

OCEAN PARK # 139. Oleo sobre tela, 1985.

RICHARD DIEBENKORN



CATÁLOGO

1. PINTURA II, 1949.
Oleo sobre tela.
116,25 x 88,25 cm.
2. SIN TITULO, 1949.
Oleo sobre tela.
137,25 x 80 cm.
3. SIN TITULO «M», 1951.
Oleo sobre tela.
109,5 x 134 cm.
4. ALBUQUERQUE # 11, 1951.
Oleo sobre tela.
143,5 x 113 cm.
5. ALBUQUERQUE # 20, 1952.
Oleo sobre tela.
138,5 x 144,75 cm.
6. ALBUQUERQUE # 24, 1952.
Oleo sobre tela.
169 x 120,75 cm.
7. URBANA # 2 (EL ARQUERO), 1953.
Oleo sobre tela.
164 x 120,75 cm.
8. URBANA # 5 (CIUDAD COSTERA), 1953.
Oleo sobre tela.
173,75 x 136 cm.
9. URBANA, 1953.
Oleo sobre tela.
156,25 x 121, 25 cm.
10. BERKELEY # 19, 1954.
Oleo sobre tela.
151,25 x 144,75 cm.
11. BERKELEY # 20, 1954.
Oleo sobre tela.
177,75 x 155 cm.
12. BERKELEY, 1955.
Oleo sobre tela.
61 x 53,5 cm.
13. BERKELEY # 57, 1955.
Oleo sobre tela.
149,25 x 149,25 cm.
14. NATURALEZA MUERTA CON CAJA DE CERILLAS, 1956.
Oleo sobre tela.
67,25 x 79,5 cm.
15. MUCHACHA EN LA TERRAZA, 1956.
Oleo sobre tela.
180,25 x 167,75 cm.
16. MUCHACHA CON TRES TAZAS DE CAFE, 1957.
Oleo sobre tela.
149,75 x 137,25 cm.
17. MUJER DE PERFIL, 1958.
Oleo sobre tela.
173 x 150 cm.
18. MUJER A LA MESA CON LUZ INTENSA, 1959.
Oleo sobre tela.
123,25 x 123,25 cm.
19. CABEZA DE MUCHACHA CON FONDO AZUL, 1959.
Oleo sobre tela.
50,75 x 43,75 cm.
20. CABEZA DE MUCHACHA, 1959.
Oleo sobre cartón sobre tabla.
28,25 x 23,5 cm.
21. VISTA DEL MAR - HORIZONTE, 1959.
Oleo sobre tela.
177,75 x 162,5 cm.
22. VISTA DESDE EL PORCHE, 1959.
Oleo sobre tela.
177,75 x 167,75 cm.
23. MUJER CON PERIODICO, 1960.
Oleo sobre tela.
122 x 85,75 cm.
24. PAISAJE CON NIEBLA, 1960.
Oleo sobre tela.
139 x 126,5 cm.
25. CABEZA, 1960.
Oleo sobre tela.
33,25 x 29,75 cm.
26. CABEZA DE MUCHACHA CON PELO NEGRO, 1961.
Oleo sobre tela.
54,5 x 45 cm.
27. CABEZA, 1961.
Oleo sobre tela.
71 x 52,5 cm.
28. INTERIOR CON FLORES, 1961.
Oleo sobre tela.
144,75 x 99 cm.
29. MUJER SENTADA, INTERIOR VERDE, 1961.
Oleo sobre tela.
83 x 72,5 cm.
30. AMAPOLAS, 1963.
Oleo sobre tela.
101,75 x 76,25 cm.
31. RINCON DEL ESTUDIO - LAVABO, 1963.
Oleo sobre tela.
177,75 x 195,5 cm.
32. INGLESIDE, 1963.
Oleo sobre tela.
207,5 x 176,5 cm.
33. MUJER CON SOMBRERO Y GUANTES, 1963.
Oleo sobre tela.
86,5 x 91,5 cm.
34. DESNUDO SOBRE SUELO AZUL, 1966.
Oleo sobre tela.
205,75 x 150 cm.
35. FIGURA SENTADA CON SOMBRERO, 1967.
Oleo sobre tela.
152,5 x 152,5 cm.
36. MUJER SENTADA, 1967.
Oleo sobre tela.
203,25 x 228,5 cm.
37. OCEAN PARK # 16, 1968.
Oleo sobre tela.
235 x 193 cm.
38. OCEAN PARK # 21, 1969.
Oleo sobre tela.
236,25 x 205,75 cm.
39. OCEAN PARK # 27, 1970.
Oleo sobre tela.
254 x 205,75 cm.
40. OCEAN PARK # 54, 1972.
Oleo sobre tela.
254 x 205,75 cm.
41. OCEAN PARK # 57, 1972.
Oleo sobre tela.
198 x 205,75 cm.
42. OCEAN PARK # 64, 1973.
Oleo sobre tela.
254 x 205,75 cm.
43. OCEAN PARK # 66, 1973.
Oleo sobre tela.
236,25 x 205,75 cm.
44. OCEAN PARK # 80, 1975.
Oleo sobre tela.
167,75 x 122 cm.
45. OCEAN PARK # 95, 1976.
Oleo sobre tela.
233,75 x 205,75 cm.
46. OCEAN PARK # 105, 1978.
Oleo sobre tela.
254 x 236,25 cm.
47. OCEAN PARK # 107, 1978.
Oleo sobre tela.
236,25 x 193 cm.
48. OCEAN PARK # 108, 1978.
Oleo sobre tela.
198 x 155,5 cm.
49. OCEAN PARK # 128, 1984.
Oleo sobre tela.
236,25 x 205,75 cm.
50. OCEAN PARK # 131, 1985.
Oleo sobre tela.
165,75 x 233,75 cm.
51. OCEAN PARK # 136, 1985.
Oleo sobre tela.
152,5 x 152,5 cm.
52. OCEAN PARK # 139, 1985.
Oleo sobre tela.
236,25 x 147,25 cm.

Nace Richard Diebenkorn en Portland, Oregón, el 22 de abril de 1922. En 1924 su familia se traslada a San Francisco, donde más tarde Diebenkorn se gradúa en la Lowell High School. En 1940 ingresa en la Universidad de Stanford; en el tercer año de carrera se concentra en el estudio de Bellas Artes, tomando clases de pintura de la mano de Victor Arnautoff y de acuarela y dibujo con Daniel Mendelowitz. En junio de 1943 contrae matrimonio con Phyllis Gilman, con la que tendrá dos hijos.

De 1943 a 1945 Diebenkorn se alista en los «marines» del ejército estadounidense. Durante su entrenamiento militar visita una serie de colecciones que son clave en el arte moderno primitivo y que dejan gran huella en el pintor. En esta época lleva a cabo sus primeras acuarelas abstractas.

En 1948 tiene lugar su primera exposición individual en el California Palace of the Legion of Honor, en San Francisco, y en 1949 obtiene su licenciatura por la Universidad de Stanford. En 1950 ingresa en la Universidad de Nuevo México, Albuquerque, donde inicia sus estudios de graduado y, en 1951, recibe su *Master of Fine Arts*.

En el otoño de 1952 tiene lugar su exposición en la Galería Paul Kantor, de Los Angeles, la primera que realiza en una galería comercial. Esta galería seguirá exponiendo sus obras regularmente hasta 1956. Diebenkorn viaja a Nueva York en el verano de 1953, donde conoce a Franz Kline y a los marchantes Charles Egan y Elli Poindexter, exponiendo en la galería de esta última regularmente desde 1956 hasta 1971.

En 1955 inicia una etapa figurativa en la que tiene en cuenta el colorido explosivo y la forma de componer de Matisse. Sus obras empiezan a ser conocidas y valoradas. Expone por primera vez en Nueva York.

En 1962, Diebenkorn es galardonado por el National Institute of Arts and Letters. En 1963 abandona la enseñanza en el San Francisco Art Institute y pasa a ser artista residente de la Universidad de Stanford, fijando su residencia en Palo Alto, consagrándose tanto al dibujo como a la pintura.

En el transcurso de 1964 viaja a Europa gracias a un intercambio cultural subvencionado por el Departamento de Estado Norteamericano y da una serie de conferencias en el sindicato de artistas de la Unión Soviética. Durante este viaje queda vivamente impresionado por las obras de Matisse expuestas en el Museo Hermitage, de San Petersburgo, y en el Museo Pushkin, de Moscú.

En 1965 inicia la última serie de obras figurativas, en la que destacan las áreas cromáticas planas y las composiciones geométricas, y se traslada a Santa Mónica, donde imparte cursos como profesor de arte en la Universidad de California de Los Angeles hasta 1973. Encuentra un estudio en el distrito Ocean Park y en 1967 realiza sus últimas obras de carácter figurativo, emprendiendo al mismo tiempo la serie de cuadros «no-objetivos» bajo el título *Ocean Park*, serie a la que se consagrará hasta 1988.

En 1971 tiene lugar su exposición individual de pintura en la Galería Marlborough de Nueva York. Diebenkorn recibe la *Edward MacDowell Medal* en 1978, año en el que además representa a los Estados Unidos en la Bienal de Venecia. En 1979 recibe la *Skowhegan Medal for Painting*. En 1980 es nombrado *Miembro de la American Academy of Design* y de la *American Academy of Arts and Letters* en 1985.

En 1988 se traslada de Santa Mónica a Healdsburg, al norte de California, donde sigue realizando pequeños trabajos, principalmente sobre papel. En 1990 realiza ilustraciones para la edición de Arion Press de los *Poemas de W. B. Yeats* y recibe la *National Medal of Art* en julio de 1991.

ORANGE COUNTY MUSEUM OF ART

FEBRUARY 26 – MAY 27, 2012



Richard Diebenkorn
The Ocean Park Series







Co-organized by the Orange County Museum of Art and the Modern Art Museum of Fort Worth, *Richard Diebenkorn: The Ocean Park Series* is the most comprehensive exhibition of Diebenkorn's most celebrated body of work. With more than 80 paintings, prints, and drawings, this unprecedented project offers visitors the first opportunity to explore in-depth the complexity of Diebenkorn's artistic and aesthetic achievements within the Ocean Park series.

All artwork by Richard Diebenkorn. Cover: *Ocean Park #79*, 1975; Philadelphia Museum of Art, purchased with a grant from the National Endowment for the Arts and with funds contributed by private donors, 1977; ©The Estate of Richard Diebenkorn; image courtesy the Philadelphia Museum of Art. This page, from top: *Green*, 1986; published by Crown Point Press; Fine Arts Museums of San Francisco, Crown Point Press Archive, gift of Crown Point Press; ©The Estate of Richard Diebenkorn; image courtesy the Fine Arts Museums of San Francisco. *Ocean Park #38*, 1971, The Phillips Collection, gift of Gifford and Joann Phillips, 1999; ©The Estate of Richard Diebenkorn; image courtesy the Estate of Richard Diebenkorn. *Blue Surround*, 1982, published by Crown Point Press; Fine Arts Museums of San Francisco, Crown Point Press Archive, gift of Crown Point Press; ©The Estate of Richard Diebenkorn; image courtesy the Fine Arts Museums of San Francisco.

